

MUSICAL AMERICA

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EDITED BY

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Musicians Summon Legislators To Fight Double Taxation

Telegrams of Indignant Protest Showered on Congressmen and Senators of New York, Missouri, Minnesota, Ohio, Tennessee and Other States—All St. Louis Rallies to Support of the Musical Alliance—Opposition to Proposed Measure Grows Hotter from Coast to Coast—Twenty Per Cent Tax on Concert Tickets Would Be "A Body Blow to the Greatest Means of Maintaining Morale and Promoting Patriotism," Declares North Dakota Musicians' Message—Oberlin (O.) Musical Union Must Suspend Concerts if Congress Taxes Music as a "Luxury"

LEADING organizations of the country, representing many thousands of musicians, continue to pour in indignant protests against the attempt of the Congressional committee to saddle music with a double tax.

Virtually every person connected with music in St. Louis is now aligned with the Musical Alliance of the United States to fight the proposed twenty per cent tax on concert, recital and opera tickets. Five leading bodies—the Apollo Club, the Pageant Choral Club, the Knights of Columbus Chorus, the St. Louis Symphony and Elizabeth Cueny, the concert manager—have petitioned Congressman William L. Igoe of Missouri and Senator James P. Reed to oppose the proposed menacing tax.

The letter of the St. Louis interests follows:

The musical interests of St. Louis learn with regret that the Ways and Means Committee of the House of Representatives, which is revising the war tax schedule, has agreed upon a twenty per cent tax on admissions to all amusements, including opera and concerts.

All loyal Americans believe that the one big thing of to-day is to win the war.

Music is a factor to this end. Music has played an important part in sustaining the morale of the army and of the people at home in arousing patriotic interest in every form of recruiting, in aiding in the sale of Liberty Bonds and in raising a fund for the Red Cross.

Therefore, would it not be disastrous to assess a twenty per cent tax on music, classing music among the non-essentials? Such action would reduce the musical activities of the nation and the proceeds from the proposed tax will be considerably less than they are under the prevailing schedule.

May we ask your serious consideration of the matter and action in accord with the best interests of our beloved country?

C. W. HUGHES, Apollo Club;
FREDERICK FISCHER, Pageant Choral;
JOHN H. GUNDLACH, Pageant Choral;
CHARLES G. MULLIGAN, Knights of Columbus Choral Club;
ARTHUR J. GAINES, Manager, St. Louis Symphony Orchestra;
ELIZABETH CUENY, Concert Manager.
St. Louis, Mo., Aug. 10, 1918.

Ask Chamber to Act

The St. Louis musicians sent this letter to Secretary Paul V. Bunn of the Chamber of Commerce:

Dear Mr. Bunn:
The musical interests of St. Louis have learned with much regret that the Ways and Means Committee of the House of Representatives has agreed upon a twenty per cent tax on admissions to all amusements, a tax which includes operas and concerts.

The Division of Musicians, Artists and Allied Artists of the Chamber of Com-

merce through their committee requests the Board of Directors to use their influence with the proper authorities to have this tax kept on the ten per cent basis which has hitherto been in effect.

We feel that on a twenty per cent basis the musical activities of the nation will be so reduced that the proceeds from the tax will be considerably less than they are under the prevailing schedule, many of the most helpful musical organizations will be forced to suspend, a large number of people who have spent years of study at their profession be thrown out of labor and the entire country lose the stimulating and refreshing tonic of wholesome recreation.

Yours very truly,
CHAIRMAN, DIVISION OF MUSICIANS,
ARTISTS AND ALLIED ARTS.
St. Louis, Mo., Aug. 6, 1918.

Menaces Ohio Institutions

Scores of letters from prominent clubs have been received by the Musical Alliance and published in these columns during the past few weeks, pointing out that the proposed double tax would end their musical activities. The following letter from the Oberlin (Ohio) Conservatory of Music and the Musical Union is typical:

The Musical Alliance of the United States:

Below is a copy of letter sent to the Senator and Representative from this district:

GEORGE W. ANDREWS.

In view of the reported plan to place a twenty per cent tax upon public amusements, including operas and concerts, and also including concerts given for educational purposes, may I respectfully call your attention to the facts below?

The Oberlin Musical Union is the choral organization of Oberlin College, Conservatory and community. It has been active in the musical life of Oberlin since 1860. It has no endowment; it has sometimes had a surplus and this has always been used for matters of public need; at present it has a debt of \$1,200 or more; it has been almost upon the point of giving up its work and would do so except that it now seems possible to find guarantors to enable us to meet our expenses for the present.

If the proposed tax is imposed it will mean, so far as we can see, the absolute giving up of our educational contribution to Oberlin, so long continued.

We are in the war heart and soul, but it seems right that you should know these facts.

OBERLIN MUSICAL UNION,
OBERLIN CONSERVATORY OF MUSIC.
Oberlin, Ohio, Aug. 8, 1918.

North Dakota Joins Fight

A "protest against crippling our war service" was forwarded to North Dakota Congressmen and Senators last week. The telegram to the legislators follows:

Twenty per cent tax on educational musical performances is a body blow to the greatest means of maintaining morale and promoting patriotism. Not only prohibits musical activities, thus reducing revenue and defeating purpose of tax, but also eliminates potent factor



Photo by Campbell Studios

ANNA CASE

American Soprano, Whose Rapid Advance to the Front Rank of Artists Makes a Fascinating Chapter in Native Musical History (see page 25)

for winning war. Serious situation, demands careful consideration.

The North Dakota University Male Chorus, Women's Chorus, Philharmonic Orchestra, Oratorio and Opera Society, Band, Norton Chautauqua Orchestra protest against crippling our war service.

WILLIAM W. NORTON,
Director of Music,
University of North Dakota.

Manager N. J. Corey of the Detroit Orchestral Association, Ossip Gabrilowitsch, conductor, which is about to enter the most promising year of its existence, sent the following telegram to the Michigan Congressmen and Senators:

"As manager of the Detroit Orchestral Association, I earnestly protest against the twenty per cent ticket tax, believing that it will reduce sales to the point where no more revenue will be obtained than under the ten per cent law

Caruso Marries New York Girl

Enrico Caruso and Dorothy Park Benjamin, daughter of a prominent patent lawyer and prominent socially in New York, were quietly married Tuesday afternoon at the Marble Collegiate Church, it was learned as MUSICAL AMERICA went to press. A friend of the bride said that the couple were engaged six months ago. They became acquainted three or four years ago, it is understood.

It was stated that the parents of the bride, neither of whom was present at the ceremony, are both away for the summer and had been prevented by ill health from attending the ceremony.

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Musicians Summon Legislators To Fight Double Taxation

[Continued from page 1]

and, knowing that those deprived under it will be the lower priced buyers who most need my concerts as educational opportunities."

Hoping that this may help the cause,
Very truly yours,
N. J. COREY.

Detroit, Mich., Aug. 15, 1918.

Chattanooga Club Against Tax

To the Musical Alliance of the United States:

On Aug. 6, in response to your circular letter, the board of officers of the Chattanooga Music Club sent the following protest to Hon. John A. Moon, Congressman, and K. D. McKellar and John K. Shields, Senators:

"Chattanooga Music Club requests to use your influence against the bill of taxing musical, educational entertainments."

For Chattanooga Music Club.

JOS. O. CADEK,
President.

Dr. M. L. Bartlett of Des Moines, Iowa, protests against the increased tax in the Des Moines Capital, in these words:

The Ways and Means Committee of the House of Representatives which is revising the war tax schedule has agreed on a twenty per cent tax on admission to all amusements, which includes opera and concerts. This will include all musical performances which have hitherto been looked upon as educational. This tax, we believe, will prove prohibitive. It is dropping the substance to catch at the shadow. Promoters of concerts cannot afford to pay this extra tax, and the public will not. This means that there will be a general contraction of all musical schedules here and throughout the country, if not total elimination of such concerts. The proceeds from this extra tax will be less than they are under the present ten per cent tax.

Musicians of the country have given largely, generously and willingly of their gratuitous service in arousing the patriotism of the country, besides giving largely of their means to stimulate every form of war activity. The musical life of this country is worthy of preservation at all times, and more than ever at this particular time, when the morale of the nation should be kept up to its highest power.

M. L. BARTLETT.

Minneapolis Aids Alliance

Minneapolis voices her protest in the following words:

To the Musical Alliance of the United States:

We wish to acknowledge, with sincere thanks, the receipt of your communication in connection with the proposed tax on all amusements, which include opera and concerts, as agreed upon by the Ways and Means Committee of the House of Representatives, at Washington, D. C.

We enclose herewith a carbon copy of one of the letters we have written to our Senator.

This will show to you the attitude we are taking in the matter and we will endeavor to enlist all the aid we can bring to bear in order to secure legislation that will free musical organizations from an unjust taxation and at the same time without opposition to any measure that should fairly be taxed to render a revenue to the Government to help win the war.

We will be pleased to receive from you at all times any information upon such subjects as the above and will gladly render such assistance as we can to fur-

ther the best interests of your Alliance.

Very respectfully yours,

GEORGE L. LA VAYEA,

Chairman of the Concert Committee of the Apollo Club of Minneapolis. Minneapolis, Minn., Aug. 15, 1918.

Hon. Frank B. Kellogg,
Washington, D. C.

Referring to the revision of the war tax schedule by the Ways and Means Committee, and the agreed upon twenty per cent tax on amusements, including all musical performances, not excepting opera and concerts, we, the Apollo Club of Minneapolis, ask your interest in the matter.

The Apollo Club is a male chorus of 100 voices with a record of twenty-four years of unbroken service to the public. It is educational in mission, rendering concerts to its subscribers at cost, without profit, aiming to help in the musical education of young men and promote and elevate the appetite for good music.

Its services were offered and accepted for the war, or aid in all Liberty Loan, Red Cross, Savings Stamp, recruiting and other campaigns of a patriotic nature. Twenty-three per cent of its membership have been called to the war and about sixteen per cent were volunteers. Our sales have already been made for the sittings for the next winter's concerts. We sell for the season only, basing our charge on the cost to us. Each voice member pays annual dues to help out on the club expense bills.

Any tax to us would cause a deficit and be prohibitive to our existence. To enact a law covering the tax above referred to would deprive the public of much wholesome and needed musical entertainment and we fail to see where the Government would derive any revenue from such action.

We, therefore, beg your best endeavors to prevent this tax being made to apply to such musical organizations as ours.

We are most respectfully,

THE APOLLO CLUB,

George L. La Vayea,

Chairman Concert Committee. Minneapolis, Minn., Aug. 15, 1918.

Los Angeles Speaks

The following letter, a copy of which has been sent to the Musical Alliance, was sent to the California Congressmen and Senators last week by the Los Angeles Music Teachers' Association:

No class of Americans is more loyal than the musicians and none give more freely of their money and their service. They respond to every call for help from every department of war activities and these calls are almost continuous, for the heads of departments have learned that it is impossible to "put over" anything in the way of effort without music, which is not only an attraction in itself, but which serves as a dynamo to create enthusiasm.

Every part of our country is crying for more music, rather than less, and the proposed tax will cripple the interests of musical activities until it will lessen our usefulness to our Government in the time of its greatest need.

We ask for your thoughtful consideration of these things and for your intervention in favor of exempting musical activities from further taxation, which in many instances would be prohibitive.

Mrs. NORTON JAMISON,

President, Los Angeles Music Teachers' Association.

Los Angeles, Cal., Aug. 15, 1918.

BALTIMORE CONCERT RAISES WAR FUNDS

Elman and Cantor Rosenblatt Draw Throng—Women May Play in Symphony

BALTIMORE, MD., Aug. 13.—Mischa Elman and Josef Rosenblatt, the cantor, were the stars at the big rallies for the War Savings Stamp campaign held at the Hippodrome and at Ford's Theater, Sunday, Aug. 11. The mass meetings were under the auspices of the Baltimore Conference for Palestine Restoration and marked the opening of an intensive drive for the sale of \$1,000,000 worth of War Savings Stamps among the Jewish residents of Baltimore. The music by the artists loosened the purse-strings of an immense audience at both auditoriums and pledges for \$176,000 were received. The violinist began with "The Star-Spangled Banner," then charmed his

audience with the Saint-Saëns B Minor Concerto and groups of familiar numbers. Philip Gordon was his accompanist.

Cantor Rosenblatt sang Massenet's "Elegy," Gretchaninoff's "Lullaby," an aria from Bizet's "Pearl Fishers," with robust tone and made a deep appeal with his ritualistic numbers and some patriotic songs, sung in Yiddish. Mr. Wall of New York was his accompanist and Mrs. George Castelle, the local pianist, also assisted as accompanist.

The concerts given by the students at the Peabody Conservatory Summer School, Aug. 14-15, served to show the fine progress that has been made during the brief term of instruction. Attractive programs were presented. The program gave representation to local composers, Gustav Strube, George F. Boyle and Minna D. Hill. The percentage of American compositions was large and the works were of true merit. H. T. Burleigh, La Forge, Mrs. Beach and others were among those listed.

The Bethlehem Steel Company Band, directed by A. M. Weingartner, gave a concert at Druid Hill Park, Aug. 10, before a very large audience. With real spirit and fervor the band presented a program of classical and patriotic music.

The community "sing" given at West Park, Aug. 16, by the Municipal Band, John Itzel, director, was the first concert held in that vicinity. Mayor James H. Preston addressed the throng and said some significant things in behalf of community music. The manner in which many familiar numbers were sung proved how deeply community singing has rooted itself here. The concert was arranged by Frederick R. Huber, municipal director of music.

A plea for singing by the masses and a request to organize Liberty Choruses has been issued by the National Council of Defense and sent out by the Maryland Council of Defense to all its members throughout the State. The county members are being asked to form choruses and do everything that will encourage community singing.

Jeanne Woolford, local contralto, has been singing at many nearby cantonments and camps. Her work has a sincere appeal and the olive-drab audiences always feel the charm of her singing.

Frederick R. Huber, manager of the Baltimore Symphony Orchestra, the municipal organization, has announced that there is a likelihood of some of the vacancies that have been caused by the draft being filled by women players. This plan may be necessary if the concerts are to be held on Fridays as in the past seasons. The dates announced are Oct. 18, Nov. 15, Dec. 13, Jan. 17, Feb. 14, March 28 and May 9. At one of the concerts it is contemplated giving some of the orchestral compositions of A. Walter Kramer, the New York composer. The list of soloists will be definitely stated later.

The local correspondent of MUSICAL AMERICA has been informed that through the generosity of some interested citizens, assistance has been assured the Indianapolis Conservatory of Music in establishing certain free scholarships for the coming school year of forty weeks, each scholarship possessing a value of approximately \$240, and which are to be open to applicants from distant States. Maryland is entitled to representation, and the writer will give the necessary information to any young woman musician who is desirous of becoming a candidate for the scholarship. Edgar M. Cawley is the director of the Indianapolis Conservatory of Music, from whom the announcement has come.

F. C. B.

Wagner Bait Lures Germans Into Trap Set by a Singer

Boston, Aug. 19, 1918.

Before making the ban on German music absolute it might be worth while to consider the possible advantage of having a Teutonic tune or two in your repertoire, in case you should ever be in the position of the French officer of Captain Boillot's anecdote. The story, as told by Captain Boillot in London recently, in the course of a lecture on the Poilus's music, concerns a French officer who had been an operatic singer before the war.

This officer was one day delighted to discover a piano in an apparently deserted German dugout and, unable to resist the temptation, began rehearsing the Wagnerian rôle which he had been studying when the war broke out. Upon hearing this music three or four Germans who had been hiding near by were convinced that the French must have been driven out of the place; they accordingly returned to the dugout, only to be made prisoners by the French officer and his men.

C. R.

Hempel to Sing at Lake Placid

Frieda Hempel will sing for the Red Cross at Lake Placid, N. Y., on Sept. 1, it is announced. The concert will be given on the grounds of the Lake Placid Club.

Richard Czerwonky, the widely known violinist, after spending the major part of his vacation in Massachusetts, visited New York Aug. 5 and remained two weeks, leaving on Aug. 25 in his automobile to motor back to Chicago. He gives his New York recital at Aeolian Hall on Nov. 13, under the management of the Wolfsohn Bureau.

PAGEANT AND 'SING' CHARM CHAUTAUQU

Horatio Connell Sings in Cowen "Rose Maiden" Cantata—Other Music Events

CHAUTAUQUA, N. Y., Aug. 24.—"Arms for Liberty," a pageant, was given at Chautauqua on Thursday, Aug. 15. It was preceded by a spirited community "sing," led by Alfred Hall and accompanied by the Chautauqua Orchestra. Company E, Sixty-fifth Infantry, New York Guard, of Jamestown, N. Y., came over to participate in the pageant. Bizet's suite, "L'Arlesienne," was played by the orchestra as incidental music and numbers from "Joan of Arc," as well as the national anthems of each nation, including the regimental march song, "Sambre et Meuse," were given.

The "Scotch Song Cycle," a collection of Scottish airs by Arthur Whiting, four solo voices, with piano accompaniment, was given in the Amphitheater Aug. 15, by the soloists for August, Lillian Heyward, soprano; Lillian Snelling, contralto; Charles Hart, tenor, and Charles Gallagher, bass. Sol Marcossou, head of the school of violin playing in the summer schools, played a group of numbers as a prelude to the cycle.

By far the most successful sacred concert given this season was the one on Sunday night, Aug. 11. It was made up of excerpts from the "Messiah" and all of the accompaniments were played by the Chautauqua Orchestra with noticeably good effect. "Comfort Ye" and "Every Valley" were beautifully sung by Mr. Hart. "O Thou, That Tellest" was masterfully interpreted by Miss Snelling. The choir sang the choruses "And the Glory of the Lord" and "Lift Up Your Heads." Miss Heyward sang "I Know that My Redeemer Liveth." Charles Gallagher, bass, sang "Why Do the Nations?"

The last of the four violin recitals given by Sol Marcossou took place on the afternoon of Aug. 13. The feature of the program was the Mendelssohn Concerto in E Minor. The program closed with Wieniawski's "Souvenir de Moscou."

Ernest Hutcheson, pianist, gave a recital to the young women of the Sixth National Service School recently.

Howard Clarke Davis, superintendent of public school music in the schools of Yonkers, N. Y., and Victor Rehman, supervisor of high school music in the same city, have gone to New York City after completing a most successful season in Chautauqua, where they were in charge of the public school music in the Chautauqua Summer Schools.

"The Rose Maiden," the cantata by Frederick Cowen, was given on Aug. 11 by the Chautauqua Choir and the Jamestown Choral Society. The work was under the direction of Mr. Hallam and was accompanied by the orchestra; Mr. Shattuck was at the piano and Mr. Vincent at the organ. The solo parts were sung by Lillian Heyward, Lillian Snelling, Charles Hart and Horatio Connell.

R. D. S.

Mudgett Relinquishes Management of Jordan Concerts in Boston

BOSTON, Aug. 17.—The Boston musical public will learn with interest and also with regret that Louis H. Mudgett, who for years has managed the Jordan Hall concerts so successfully, will give up the management of these concerts for the coming season in order to devote all of his time to the concerts at Symphony Hall. The concerts at the larger hall, especially those on Sunday afternoons, are now a well established and most popular institution. As was expected, Sunday afternoon has proved to be an ideal time to listen to music, and it is not at all unusual to find the house completely sold out weeks before the recital of Galli-Curci, a Heifetz or a McCormack. Believing that these and other concerts at Symphony Hall need all his attention, Mr. Mudgett has relinquished the management of the concerts at the smaller hall. It has not yet been decided who will have the management of Jordan Hall. A local manager may be appointed or it is possible that the New England Conservatory, in whose building Jordan Hall is situated, may undertake it.

C. R.

QUAINT OLD MAINE TOWN REVELS IN MUSIC FESTIVAL WITH STARS OF FIRST MAGNITUDE

Bridgton and Surrounding Towns Supply Choral Forces for Unique Series of Concerts—Olive Fremstad, Alice Nielsen, Blanche Manley and Other Notables This Year's Artists—Llewellyn B. Cain the Conductor—Address by John C. Freund Stirs Large Audience

BRIDGTON, ME., Aug. 12.—Every year during the month of August a festival, entitled the Saco Valley Music Festival, is held in this quaint old Maine town, embowered in the green hills that surround a beautiful lake. The festival lasts for two or three days, includes a number of concerts at which choral works are presented by a chorus composed of the choral clubs in all the nearby towns, which have been rehearsing during the winter and spring. Prominent soloists, particularly among those who have their summer homes here and in the neighborhood, many of whom are artists of distinction, assist out of public spirit. This year the net proceeds were devoted to the Red Cross.

The concerts were held in the town hall, which has a large seating capacity. At the rear a fine permanent stage to accommodate the chorus has been built.

Noted Artists Participate

The principal artists were Alice Nielsen, the noted operatic prima donna; Blanche Manley of the Boston Opera Company; Mme. Olive Fremstad, for many years a reigning star in the Metropolitan Opera Company, and the Boston Sextet Club. A very attractive feature of the festival was a children's patriotic chorus. Another feature was the presence of John C. Freund, the well-known editor of *MUSICAL AMERICA*, who came over 400 miles, with his wife and Blanche Manley, from his summer home in the Adirondacks, by auto, to assist.

The first concert took place on Tuesday evening, the 6th. The program opened with an overture, "Le Pré aux Clers," by Herold, played by the Sextet Club, after which the combined chorus and the audience sang "America."

John C. Freund Makes Address of Welcome

Then Mr. Freund gave the address of welcome. He was introduced by Llewellyn B. Cain, conductor of the festival, who referred to him as the most prominent musical educator of the time and as a man who had done more for the cause of music, and particularly with reference to the encouragement of local effort, than any other man in the country. Mr. Freund received an enthusiastic welcome, the chorus rising in his honor.

In his opening he expressed his diffidence in addressing the audience in the place of that distinguished writer, philosopher, publicist, Kate Douglas Wiggin, whose name is not only familiar to all those who live in this section, but is known, respected and indeed beloved, nationally.

"The festival," said he, "is in a sense unique of its kind, for it represents the new spirit in this great country of ours, when we are no longer to look to outside and, indeed, foreign sources for our music, but are beginning to make it ourselves." This sentiment was warmly applauded.

Mr. Freund gave, briefly, the history of the festival, which goes back six years, to an effort undertaken by some public-spirited persons, led by Llewellyn B. Cain, a musician of experience and exalted ideals. He in 1913 organized the first festival, which was in the nature of community music, a cause which is gaining adherents all over the country. In 1913 and 1914 miscellaneous programs were given. In 1915 "The Seven Last Words of Christ," by Dubois, was a prominent feature. In 1916 Rossini's "Stabat Mater." In 1917 Verdi's "Mantua Requiem Mass."

Among the soloists have been Mme. Fremstad, Marie Sundelius, Myrna Harlow, Lawrence Haynes, Rudolph



Some of the Principals at the Saco Valley Music Festival. No. 1—A Rural Scene in Bridgton, Me., Where the Festival Is Held. No. 2—Alice Nielsen. No. 3—Mme. Olive Fremstad. No. 4—Blanche Manley. No. 5—Beulah Gaylord Young and Charles Harrison. No. 6—Llewellyn B. Cain, Conductor of the Festival. No. 7—John C. Freund, Who Made Two Addresses at the Festival

Ganz, the noted pianist, Edna Showalter, J. E. Sliker, Christine Schutz, Frederic Martin, Ruth Burnham, Josie Shaun and numbers of others. Here also have been produced notable compositions by Ganz, F. E. Bristol and also by Mr. Cain himself.

"The choral work," said Mr. Freund, "of the festival has been of such excellence as to cause unstinted praise at the hands of many of the leading critics. The moving spirit has been Llewellyn B. Cain, who for six years has held the fort, conducting, teaching, attending something like 127 rehearsals each year, going to the people in spite of all sorts of weather, by auto, train, stage, sometimes with ears and hands, and almost his very soul frozen."

Mr. Freund regretted to inform the audience that Mr. Cain was going to leave this sphere of his activities, and when the festival closed would go immediately to the Northwest to Walla Walla, where he would assume an important position at the head of a large and successful conservatory. He felt sure that all, especially the members of the chorus, would wish him Godspeed. Here the audience applauded for nearly a minute.

What Music Means to Those Away from the Great Centers

What music meant, said Mr. Freund, to those who were far away from the great centers, who know the bitterness of the severe winter, who are almost immured in isolated little communities, it was only one like himself, who had traveled much and been a pioneer, who could appreciate. The choruses came to give their best. With them it was a work of love, for they received no remuneration. Indeed, they contributed each one a fair amount to the expenses necessary to carry on the work.

Mr. Freund then referred, in gracious and appreciative words, to Mme. Fremstad, known the world over as one of the greatest singers and artists of her time. He also referred to Alice Nielsen, who had carried the message of beautiful song all over the country, everywhere winning the laurels that belong to a splendid artist with a beautiful voice. Of Miss Manley, who would appear at the matinée, he said that she had also won distinction in connection with prominent opera companies, and represented in a charming and, indeed, distinguished manner those rising young singers among us Americans who worthily challenge comparison with the best that the Old World has to give. He stated that she would be accompanied by Arthur

Loesser, a notable instance of a talented and distinguished young American pianist, who had received his entire education in this country, who had been for several years accompanist and soloist with that distinguished artist, that splendid woman, Maud Powell.

Mr. Freund spoke of the war in eloquent words, and then bade all—audience, chorus and soloists, welcome to the Saco Valley Festival of 1918.

At the conclusion he received long-continued applause.

Alice Nielsen Gets an Ovation

Then Miss Nielsen, in a charming costume and looking younger and brighter than ever, appeared and sang with the chorus the "Marseillaise," the audience standing. After that she sang a group of English songs by Campbell-Tipton, Liza Lehmann, Friml and Buzzi-Peccia. She was forced to give several encores.

Next the Children's Patriotic Chorus sang the "Battle Hymn of the Republic" and aroused enthusiasm. After this Miss Nielsen came forward again and sang with fine, dramatic fervor, "Un bel di" from Puccini's "Madama Butterfly." The Sextet Club gave Von Blon's "Traumbild Vision" with fine musicianly understanding. Again Miss Nielsen came forward and sang another group of English songs by Arensky, Brewer and Ganz. The one by Ganz, "The Angels Are Stooping," was particularly well received, as was "An Open Secret," by Woodman. The concert closed with the "Rose Maiden" cantata, by Cowen, sung by the Saco Valley Music Festival Chorus and, as soloists, by Mrs. Beulah Young, soprano; Lydia Vosberg, mezzo; Charles Harrison, tenor; Andrea Sarto, baritone.

The choral accompanist at the various concerts was Abby Wyman of Bridgton, who played with sympathetic effect. The conductor announced that the "Star-Spangled Banner" would be given, with Miss Nielsen, the combined chorus and audience.

Patriotic Marching-Singing Parade

Preceding the second concert, which was announced as a Patriotic Matinée, there was a marching-singing parade of the school children and choruses, who marched from the Soldiers' Monument to the hall, which was again crowded by a representative audience, among which were some seventy Camp Fire Girls, who had come over from a nearby camp on the lake, headed by a large detachment on horseback. They made a splendid and, indeed, striking appearance.

Blanche Manley Makes a Deep Impression

The feature of this concert was unquestionably Blanche Manley, the operatic soprano, who appeared in a simple white costume which was most effective. The program opened with "Patriotic Melodies," by Catlin, after which the Children's Patriotic Chorus sang two numbers. Then Miss Manley sang a group of Irish folk-songs, by Fisher and Molloy. The Sextet Club followed with selections from the "Fortune Teller," by Herbert. Miss Manley next gave the "Pleurez mes Yeux" aria from "Le Cid." She has a fine, fresh, vibrant voice of notable carrying power. Her enunciation was clear, her French exceptionally good, which is not to be wondered at, considering that she has studied in Paris and also with the great Italian, Lombardi. She was applauded again and again, and unquestionably made a deep impression. She sang as one of her encores "The Last Rose of Summer," with a purity of voice and a charm and feeling that will long be remembered.

After her first group of songs Mr. Loesser gave by request a number of solos on the piano, notably several by Chopin, which were received with enthusiastic applause.

The Children's Patriotic Chorus then gave Matinez's "Forward March" and Pierson's "Sons of America." Another feature on the program was the Saco Valley Festival Song, arranged especially for the festival by Llewellyn B. Cain, the conductor, in which Miss Manley sang the solo and the Festival Chorus the choral part. Later Miss Manley sang songs by Burleigh, Roche, Hadley and Nevin. The concert closed with selections from Jakabowsky's "La Tarantella" and Leo Rich Lewis's "Three Cheers for Uncle Sam," sung by Octavia Lombard, as soloist, with the Children's Patriotic Chorus. It was generally voted that this matinée was the best of its kind ever given at any of the festivals.

Naturally, the largest crowd assembled on the night when Mme. Fremstad was the star, and Mr. Freund gave his main address. The hall was packed. The program opened with Herold's "Ludovic" Overture by the Boston Sextet Club.

John C. Freund's Main Address

Then Mr. Freund came forward and was introduced by Mr. Cain, who again spoke of him in the highest terms as the man to whom the musicians and music-lovers of the United States are under deep obligation.

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QUAINT OLD MAINE TOWN REVELS IN MUSIC FESTIVAL WITH STARS OF FIRST MAGNITUDE

[Continued from page 3]

In dramatic manner Mr. Freund described a number of incidents in which the people had come together, under strain and stress, and had unconsciously formed themselves into a Community Chorus, to show that in all ages, in all countries, whether in war or whether in peace, when men and women have been greatly stirred they have expressed themselves in song. He also demonstrated the power that music had, especially at this time.

In speaking of the "Star-Spangled Banner," which Dr. Muck, the conductor of the Boston Symphony Orchestra, had refused to play on the ground that it had no place on a symphony program, Mr. Freund said that the symphonies of the great Beethoven were justly regarded as the highest expression of music as an art. They were the expression of his individual aspiration, of his individual soul. But the audience burst into enthusiastic applause, long-continued, when he said that the "Star-Spangled Banner" is the expression of the mass soul of over a hundred millions of people, of the ideas and, indeed, of the greatest democracy the world has yet known, and in that sense and from that point of view, as an emblem, a button, a flag carried in the hand of a baby to defend which men give their all, indeed, their very lives, it transcended the music of any composer, dead or living!

He described the power that music is exercising in the training camps with a very graphic description, contrasting the manner in which the boys sang when they came into camp Cohan's popular patriotic song with the manner in which they sang it after they had been in the camp two weeks.

He showed that we Americans are destined to become as great a world power through our music and culture, as we already have become a world power through our industry, commerce, and invention. He drew a picture of the future, when music will have found her way into the humblest, even the most sordid home, bringing her message of hope, of peace, of consolation. He also said that we were going to break down the prejudice for everything foreign in music. He referred briefly to his work in bringing out the fact that the Americans were spending more money on music, on musical education and musical instruments than the whole world put together, the discovery of which had created an international sensation. He closed with a splendid patriotic appeal, which roused the audience to another expression of enthusiastic approval. At the close he was rewarded with applause which continued so long that he had to appear several times to bow his acknowledgment.

Whole Audience Rises to Madame Fremstad

Soon after he left the platform the audience rose simultaneously to welcome that distinguished and notable artist, Mme. Olive Fremstad. With that charm which is wholly her own, looking the picture of health, and with superb dignity and splendid poise, she electrified the audience in a group of French songs by Rhené-Baton, d'Ambrosio and Felix Fourdrain, the last of which, the "Cosack's Song to His Horse," evoked thunderous applause.

The cantata, "The Haunted Oak of Nannau," by Haesche, was then sung by Mrs. Beulah Young, soprano; Charles Harrison, tenor, and Andrea Sarto, baritone, together with the Festival Chorus, much to the appreciation of the audience.

Again Mme. Fremstad appeared and sang some Norwegian songs by Peterson Berger, Sigurd Lie and Edvard Grieg. These she gave with wonderful appeal and with a vivacity that carried all before it.

The Sextet Club next played the Ballet Music from Gounod's "La Reine de Saba." Mme. Fremstad's accompaniments were effectively played by Howard Clark of Portland.

Mme. Fremstad's last group of songs were "My Love Is a Muleteer," by Francesco di Nigero; "The Sleep That Flits on Baby's Eyes," by John Alden Carpenter, and "My Menagerie," by Fay Foster, which elicited boisterous applause. She closed the group with "My Love Is Like a Red, Red Rose," by J. M. Lautz.

It should be stated that before Mme. Fremstad's last group the audience was

called upon to sing with the Music Festival Chorus Handel's "Hallelujah Chorus" from the "Messiah." The great volume of song was thrilling.

Finally Mme. Fremstad led the audience in "The Long, Long Trail," which was probably never more impressively sung than it was on this occasion, with this great artist leading.

The concert closed with the singing of the "Star-Spangled Banner," by Mme. Fremstad and the chorus and the audience.

It was generally conceded that the festival had been the most notable and successful ever given.

Conductor Cain Presented with a Testimonial

At the last concert Mr. Cain, the conductor, was presented, with an appropriate speech by L. F. McKinney, with a testimonial and check on the part of the chorus and other friends, as an expression of their appreciation of the notable work he had done.

One of the most assiduous and able workers for the festival was Walter B. Dow, the local manager. Others deserving of mention in the success were Dr. W. L. Haskell, the Hon. W. M. Staples, F. E. Russell and Howard Green. The exterior of the hall was brilliantly lighted with strings of electric lights.

Prominent Persons Present

Among the prominent persons present at this unique festival were Mrs. Don Seitz, wife of the business manager of the New York World; Walter Hawkins, of Jordan, Marsh & Co., of Boston, with his wife and son; Rev. Henry C. Hay and Mrs. Hay, Mrs. H. I. Crane, Maud Adams, the noted actress; Dr. Leroy Stoddard, Alice Nielsen's husband; Edith Burnham, of Boston; Marie Sundelius, the distinguished singer; Mrs. Hirsch; Curtis Perry, the well-known artist, and Charles Fox. In fact, there were any number of prominent musicians, society people and others from the camps and hotels.

Before leaving for the Northwest Conductor Cain, to whose energetic work the festival owed so much of its success, said:

"I am everlastingly grateful for Mr. Freund's wonderful co-operation and the goodness bestowed upon these people and myself. If I can ever be of the slightest service to him it will be my greatest pleasure. I shall never forget the inspiring words of his two addresses and Miss Manley's beautiful singing."

Opinion of the Press

Local and Portland papers, and also Boston papers, gave extended notices to

the festival. The Portland *Express*, speaking of Mr. Freund's main address, said:

"He held the absorbed attention of his hearers for about forty minutes. This noted lecturer dwelt upon the need of music in the war, and his remarks had a fine patriotic flavor."

The Bridgeton (Me.) *News* said:

"Never before has there been such an array of talent as during these concerts. The address of welcome was made by John C. Freund, one of the most distinguished musical educators of the day, and a cultured gentleman, who paid a high tribute to the widespread influence of the Saco Valley Festival."

A more brilliant audience never gathered in this part of the country than that which greeted Mme. Fremstad on the closing night. The air was fairly vibrant with enthusiasm and expectation. Mr. Freund gave a most masterly address on "Music, the Need of the Hour," to which no brief mention can give ample tribute. The dignity of his presence, the evident culture and sincerity of the man and his line of thought, so forcefully expressed, showing that music is at the very heart and life of a nation and people, together with his bright stories, were all wonderfully interesting and made a deep impression."

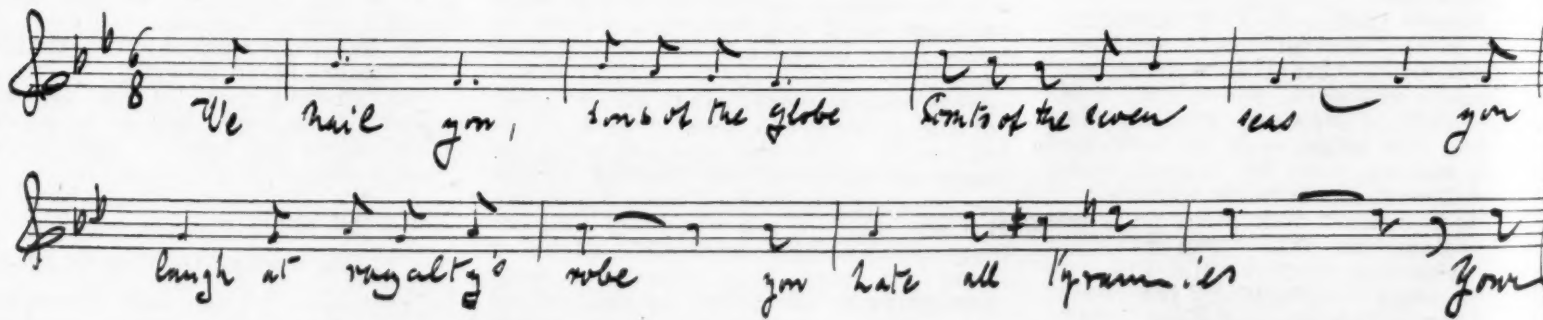
C. J. W.

Herbert Writes Song in Honor of U. S. Marines

Words by
Richard J. Beamish

All hail to you, Marines!

Music by
Victor Herbert



Manuscript of Beginning of Victor Herbert's First Sketch of His New Song, "All Hail to You, Marines!"

PHILADELPHIA, Aug. 1. — Manuscripts of noted composers are always of interest, revealing as they do much of the working methods and musical chirography of the individual. Nothing in music, perhaps, is quite so personal as a manuscript, except it be a favored hearing at an impromptu recital of a composer, given for friends and not audience.

So it is that interest attaches to a specimen of Victor Herbert's recent work. This interest is further multiplied

by the fact that the score is the initial outline of a patriotic war song, dedicated to our valiant U. S. Marines.

The manuscript was penned in the little room in the music pavilion at Willow Grove Park, near this city, where Herbert and his orchestra for years have delighted summer audiences with a few weeks' visit. In this room he has written much of his best work, including some of "Natoma."

Richard J. Beamish, a newspaper man of this city, submitted the words of the song. Herbert read them and at once

became interested. So he immediately in deft and quick strokes, put on paper the melody which sprang to his mind. He now is completing the score for piano use and for orchestral and band presentation, with the aim that the work may add to the fast growing collection of American war songs written in America by Americans for Americans. In the "rough" the melody may not appeal of first reading, which makes its completion in full setting the more interesting as showing the evolution of a song.

T. C. H.

"HOMELESS" MUSICIANS MAY LEAVE SEATTLE

Studio Building Is to Be Converted Into Apartment House, to the Dismay of Many Teachers

SEATTLE, WASH., Aug. 12. — Music in Seattle has received a great setback by the leasing of the Fischer Studio Building for a term of twenty years to a well-known hotel and apartment house man. The building is to be remodeled and used as an apartment house.

The building was erected five years ago at a cost of \$225,000, especially to accommodate the musicians of the city, and the tragedy of the situation is that after Sept. 1 the sixty or more teachers of voice, piano and violin occupying the building will be practically homeless. Only one other building in the city, Chickering Hall, is given over to music studios, and this building is entirely filled.

There is no building in Seattle at present which can accommodate them, and under present conditions it may be impossible to have a building constructed for them. The old Holyoke Building, which housed the music teachers of the

city for many years and was popularly known as "The Madhouse," is not available, as it is now a loft building.

When the notice to be out of the building Sept. 1 was served on the tenants Saturday, many teachers were still out of the city on their summer vacations.

Doubtless many musicians will leave the city unless something is done to relieve the situation. A. M. G.

PILZER COMPOSING

Violinist Spends Summer in Creative Work—Entertains Soldiers

During the past few months Maximilian Pilzer has been hard at work composing at his New York studio. He has made a number of transcriptions for the violin and has also written a piano accompaniment for a Paganini Etude. No piano accompaniment for this Paganini Etude has ever been written.

It may not be known to many, but Mr. Pilzer is a pianist of exceptional ability and frequently acts as accompanist at the piano.

It is not uncommon for Mr. Pilzer to drop in at one of the many canteens in and around New York City, sit down at the piano and lead the soldiers in a little singing festivity, playing on these occasions many of the popular songs, in his own inimitable manner, which evokes hearty cheers and cries for more.

WORCESTER, MASS.—Mr. and Mrs. Mathew John Whittall opened the grounds of Elmhurst, their estate, Saturday afternoon for an open-air concert given for the benefit of the South Worcester Auxiliary of Worcester Red Cross Chapter. The concert lasted from three o'clock in the afternoon until eight at night, and the music was by Chaffin's Brigade Orchestra of twenty pieces. The program was an attractive one.

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VOLPE POINTS OUT SIMILARITY BETWEEN THE MUSIC OF RUSSIA AND AMERICA

Conductor of Recent Concerts in Stadium Championed Art of His Adopted Country a Decade Ago — "Popular Music" Is Not an Art, He Declares

By CLARE PEELER

ARNOLD VOLPE, the conductor of the recently closed Stadium Concerts which have given so much delight during this summer to New York, is personally of the type we have learned to associate with his native Russia. Most kindly, most good-natured, with a certain fraternalness, if one may call it so, pervading his viewpoint of life, he is inclined to be silent except on topics of great interest to him, in which class he does not include his own achievements. He is quite lacking in self-centeredness; his outlook is much too big for that. For years he has been one of the most prominent figures in New York's musical life (but one has to go to others to learn that fact), as the director of the Young Men's Symphony Orchestra, the founder and conductor of the Volpe Symphony Society of New York, director of the orchestra of the Brooklyn Institute of Arts and Sciences, and conductor of the Municipal Orchestra and Stadium Concerts.

There is more than a touch of the dreamy and the poetical about this man's gray eyes that look so kindly at you out of his strong and sensible face. He is of those who think hard, who act quietly, who talk little; Tolstoy would have found him a splendid type of the "intellectual," and Turgeneff would have enjoyed exploiting the fine diversities of his thought.

Russian Born and Bred

Born in Kovno, Russia, in 1869, Mr. Volpe went to Warsaw at the age of fourteen to study for three years at the Warsaw Institute of Music. From there he went to Petrograd, to enter what was then known as the Imperial Conservatory, where he remained for four years, studying the violin under Leopold Auer, and graduating therefrom at the age of seventeen, with the degree of B.A. During this time he formed the intimate acquaintance of the great Rubinstein, whose artistic protégé he has always been happy to call himself.

At the age of twenty-one, he volunteered to serve in the Russian army, and did so for a year. Then he returned to Petrograd to study composition, at the Conservatory, under Professor Soloviev, graduating with highest honors after four years.

In 1898, Mr. Volpe came to America. As soon as he arrived, he announced his intention to become a citizen of this country which he loved, as he says, "on sight," and in 1908, when he received his second papers, that intention was fulfilled. His wife, also a Russian, indeed a native of his own city of Kovno, whom he met first, however, in this country, shares his love both for the land of their birth and that of their adoption.

"You evidently were not," it was suggested to him, "of those who leave their country for their country's good, by any means."

He laughed heartily.

Came to America Voluntarily

"No, indeed, I was not," he returned. "I may say, without flattering myself, I think, that I held an honored position there; but I came to America voluntarily, and I became attached to this country from the moment I landed. Russia represents my happy student days of acquiring knowledge; my friendships with such men as Tchaikovsky, Glazounoff, Ossip Gabrilowitsch, Rimsky-Korsakoff, too, I knew well also as a professor in the Conservatory. America represents my maturer life; the life of my more advanced activities, my development, the putting of my earlier work into form."

"Apropos of which, have you ever composed, Mr. Volpe?"

As a Composer

"I am very fond of doing so," he answered. "Songs, piano pieces, orchestral numbers, I have enjoyed writing all of them, and have published several. But the exigencies of practical life have compelled me to devote much less time than I should like to composing. It is a very

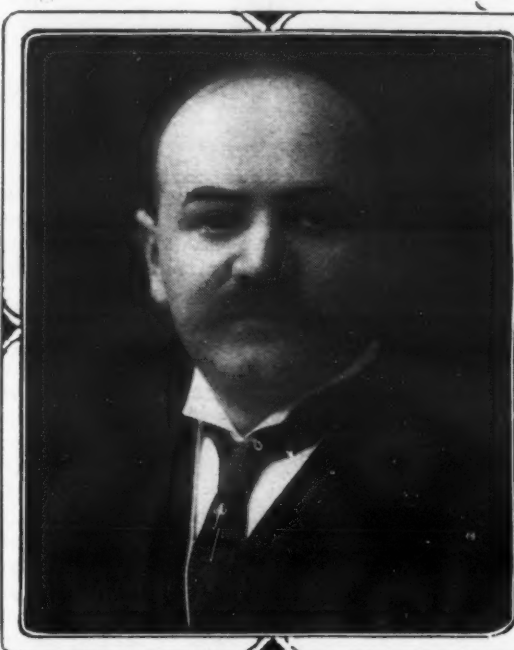


Photo by Mishkin

Left: Arnold Volpe, the Noted Conductor, Who Recently Concluded the Popular Series of Stadium Concerts in New York. Center: Mr. Volpe at Fifteen, When He Was Studying the Violin at Warsaw. Right: Seated, the Third from the Left, Mr. Volpe at Twenty-one, in the Uniform of the Russian Army, in Which He Served Voluntarily for a Year



big thing, composing," he added somewhat wistfully. "One would wish to give all one's time to it."

Speaking in that connection of the music of his native land, Mr. Volpe said: "Russian music is absolutely the growth of recent years. It is difficult to characterize it, to prophesy about it, even to realize it, yet. But in the fifty years of its development, that development has been so marvelous that nothing is too much to expect of it, when Russia's present confusion shall have resolved itself into stability. I believe that the Russian music of the future will be the music of a free people, for it is my belief as well as my hope that Russia will never submit herself again to an autocracy, foreign or domestic, and so her musical art will have its chance of untrammelled growth.

"American music has chosen, it seems to me, to grow in that way. Already her progress has been amazing in its rapidity, in the years since I first came to this country. Symphony orchestras, concert organizations, the number of concerts given, opera companies and performances; why, these have multiplied by leaps and bounds.

"And as to the talent of the American composer, in whom I have unbounded faith, we have seen already enough evidence of it to warrant the greatest confidence in the future output. But I have always had that. If I may speak of it, ten years ago, when I gave concerts in Carnegie Hall, I had American composers on my programs, a rare thing then, and am very proud of having been something of a pioneer in that respect.

"Of course, at the Stadium concerts just closed I made a very special feature both of the American composer and the American soloist. We covered, as you will remember, a very wide field in our repertoire; it was practically the entire field of operatic and symphonic work from which we drew our programs in those fifty performances. All the older, and all the modern composers, except the German, were represented.

"Of the Americans, we gave works of MacDowell; works by Hadley, Elliott Schenck, Victor Herbert, James P. Dunn, A. Walter Kramer, Mana Zucca, Ernest Carter, Chiafferelli, Henry T. Burleigh, Ward-Stephens, Fay Foster, Emilie Frances Bauer, John Philip Sousa, and others. All were very well received by the audience, showing the popularity of the native composers.

Characteristic American Themes

"I find both the American Indian and Negro themes distinctive features of American music," he said, in answer to a question. "The Negro themes, in a curious way, have something in common with the Russian peasant songs. I don't mean that they are at all alike; but they have in common that strange feeling of sadness and that rollicking note, also, of jollity. The Russian peasant, you know, is either very gay or very sad."

"Always he's a very kind sort of person, the Russian, though, isn't he?"

Mr. Volpe's face beamed.

"Yes, indeed," he said heartily. "He is a very lovable and good-natured creature."

With earnestness, Mr. Volpe said, presently:

"I want to say a very special word to you in praise of the people who made the Stadium concerts possible. Very few people seem to realize how splendidly music 'for the people' helps development in musical taste; how much it assisted, this year, in relieving not only the physical strain of a very hard summer, but the mental and emotional stress that people were under. Mr. Adolf Lewisohn seems to have been of those who did understand, and I think much credit is due him, because he not only helped by giving the use of the Stadium, but by his financial support also. Mrs. C. S. Guggenheim, the chairman of the executive committee, did a great deal for us when she succeeded in interesting Mr. Lewisohn and others of influence in the movement.

"I think the attendance at these concerts proved that they filled a real popular need. The audiences were never smaller than 3000 persons and sometimes 7000 or 8000. That means when you reckon fifty performances that at the very least estimate 150,000 people heard them, and in reality a great many more. People had even been a little opposed to the idea at first; they thought it would not be taken up with enough enthusiasm; but considering that we planned for two weeks and gave concerts for seven, it speaks strongly, I think, for how much New York really wants to hear good music."

We spoke of the influence of the great war on music, present and future.

"War will teach us all independence," Mr. Volpe said, earnestly. "It means the untrammelled expression of nationalism; it must mean, therefore, the freeing of art from extra-national bonds."

His eyes looked very far away. They took on the light of the poet's, almost of the prophet's expression.

"If, as I hope," he said, slowly, "we will eliminate all war in the future, life can be given up to the creation of the beautiful, to the answering of the demands that beauty makes on the souls of all of us. If we could only look a hundred years ahead, and see that marvelous time coming! But that terrible in-between time of misery and reconstruction of life and ideals will be alleviated by music and the love of it."

The U. S. of Russia!

"Your own country?" I hinted. "How do you read its future? As a republic?"

Again his face lit.

"The United States of Russia!" he said, slowly. "Yes, that is a wonderful ideal!"

Later, we spoke of the life of the musician.

"Music penetrates one so," he said. "It absorbs a man's life as nothing else, it seems to me, can do; unless it were religion, and music is like a religion."

It, too, can separate its devotees, in a way, from ordinary life. People say musicians are one-sided. I can't blame them if they are. The man who lives in a different world altogether from the other man, how can he be easily anything else?"

"You've got to be at least part musician to understand the musician," I suggested.

"Yes," he smiled. "As some one has said, there are two kinds of people: there are people and then there are musicians."

"Do you think there are two kinds of music, then—music and popular music?"

On "Popular" Music

"No," he said. "Music is an art. What is known as 'popular' music, I wouldn't call an art at all. There is a big dividing line between the two things, art and popular music. I don't dislike it myself, you understand. At times I even enjoy it, but I don't consider it art, any more than you would consider a detective story literature. It has a different scope from real music; appeals to a different need, rouses different emotions, very often. I would not take it away from anyone, any more than I would destroy any other form of recreation. Of course the term 'popular' is a very wide one, you understand, and what I call by that term someone else might not describe so."

"I was thinking of ragtime and 'jazz' music," said the scribe. "And they seem to be well covered by your remarks."

He nodded.

"Speaking of popular things, what about community singing?" he was asked.

"Good comes from it," Mr. Volpe said. "It is *par excellence* a social thing; it hasn't artistic interest, perhaps, because it naturally lacks *finesse*. But it serves as an outlet, a conservator, a stimulator of emotion, you might say. Even if it only served to keep people away from the 'movies' (you see, I don't like them), it would have a very fine sphere, in my judgment. The greatest factors though, that exist at the present time in the spreading of music and the inducement of a love for it, are the music-reproducing machines of all kinds. What these have done to promote general musical knowledge cannot be over-estimated. Why, you meet people who, a few years ago, would not have known the name of one great musical composition, who now are familiar not only with the names of half a dozen with their composers, but with their foremost interpreters and the ways in which these interpretations have been conceived. These people know every note of works they hadn't even heard a few years ago. It is not enough for a composition to be great to help the world, apparently; it must be known to be great. With a man it is a different matter. Do your work well, and you will be judged by it. There are always those who can judge if one's work is good; let them judge."

Chicago Union Acts to Crush Any Pro-Germanism in Ranks

Federation Rescinds Resolution Which Would Have Barred Stock from Conductorship—Trustees of Symphony May Soon Decide Status of Leader—Investigating Alleged Utterances of Several Orchestra Members—Edith Mason Engaged as Ravinia Guest—Singers Achieve Distinction in "Butterfly" Performance at Park

Bureau of Musical America,
Railway Exchange Building,
Chicago, Aug. 17, 1918.

AFTER having adopted a resolution whose effect, among others, would have been to bar Frederick Stock from the conductorship of the Chicago Symphony Orchestra for the duration of the war, the Chicago Federation of Musicians, Local No. 10, rescinded its action this week through its executive committee. At present it stands pledged to file charges against any and all of its members concerning whom the question of loyalty has been raised without regard to citizenship. This applies particularly to the members of the orchestra who have been subjected to inquiry by Assistant District Attorney Francis Borelli during the past ten days. They are Bruno Steindel, Alfred Quensel, Otto Hasselbach, Curt Baumbach, Henry Woelfel, William Hebs, Richard Kuss and Joseph Zettelman.

The resolution of the Federation local reads as follows:

"The time is now at hand when everyone must show just where he stands in the terrible contest between humanity and ruthless barbarity. Many of the members of Local No. 10 have sacrificed their all in the great conflict; have left their positions of honor and profit, their homes and families, to suffer privations and perhaps to sacrifice their lives, that we may be happy and prosperous.

"It is only just and right that we give to these brothers the moral support that will often sustain where other assistance fails. There are a few of our members who have valued the privilege and opportunity of becoming American citizens so lightly that they are to-day in the position of alien enemies. Many of these same members are now holding lucrative positions of safety and comfort, while our own boys are suffering the tortures of a veritable living hell.

"Resolved, That every member of Local No. 10 who is now classed by the United States Government as an alien enemy, who has neglected to become an American citizen, be and hereby is suspended from all rights, privileges and benefits of the local until such time as peace is officially declared by the United States Government and they cease to be classified as 'alien enemies.'"

This would have barred not only Mr. Stock, who is at present spending the summer at Chateaugay Lake, N. Y., but Richard Kuss, one of the violinists, and William Middelschulte, the organist of the orchestra. Mr. Stock is registered at the Hyde Park police station of Chicago as an enemy alien. He explained at the time of his registration that he took out his first citizenship papers some twenty years ago and neglected to complete his naturalization. When he applied for full citizenship in 1916 he found that his rights had lapsed. He applied for first papers again, but the entrance of the United States into the war fixed his status as an enemy alien.

Following the resolution, representatives of the orchestra sought to have an exception made in the case of Mr. Stock, declaring that he had always been patriotic and loyal. This led to an exchange of telegrams between President Joseph F. Winkler of the local and President Joseph N. Weber of the American Federation of Musicians in New York. It was brought out that a rule exists in the parent organization that enemy aliens may not be discharged for this alone, but that any member who showed disloyal leanings should be ousted regardless of citizenship. The action of the local executive committee followed.

May Decide at Meeting

Practically all the trustees of the Orchestral Association of Chicago, as well as both managers of the orchestra, Frederick J. Wessels and Henry E. Voegeli,

were away from Chicago on their summer vacations at the time, and consequently no statement could be obtained from them. It was said that a meeting would be called as soon as a sufficient number returned to form a quorum. At that time the matter of Mr. Stock's continuance as conductor will be discussed. When the question was raised last spring, at the time of his registration as an alien enemy, the names of Eric de Lamar, Arthur Dunham and Henry Hadley were mentioned as possible successors should a vacancy occur.

The trustees of the Orchestra Association have frequently and unanimously testified as to their faith in Mr. Stock's loyalty, holding that his failure to complete his citizenship was an error of carelessness rather than sentiment. At the same time, there has been a more or less audible undercurrent of feeling outside the Association.

Meanwhile the inquiry regarding the various named members of the orchestra has been proceeding at the headquarters of District Attorney Clyne. Several other players, among them Walter Ferner and Theodore Du Moulin, cellists and former pupils of Steindel, as well as Edward Llewellyn, the first trumpeter, gave testimony as to alleged pro-German utterances and disputes which had broken out over the subject. Mr. Borelli announced that he had sufficient evidence to warrant him in moving for Steindel's denaturalization and internment, basing his opinion on a case recently decided in the United States District Court of New Jersey.

To Install Americans

Albert Ulrich, the business manager of the players, deprecated some of the statements alleged against Steindel, but promised that as fast as vacancies occurred in the ranks of the orchestra they would be filled by Americans. A special meeting was called at Ravinia Park on the afternoon of Aug. 16 and Mr. Ulrich gave the members a heart-to-heart talk on loyalty. He said:

"If I hear the faintest whispering of disloyalty or of pro-Germanism among you I will do more than report your names to the association. I will report you myself to the Department of Justice and let the guilty ones suffer the consequences of their folly.

"These times are too serious for foolish utterances or for any sentimental attachment to the fatherland. They are too serious for anti-American talk of any kind.

"Use the American language so that every one can hear you and can understand what you are talking about. Think before you speak, and remember to do your duty to the country we all love—the United States of America."

On the same day there was a public comment on the Steindel proceedings in the streets of Chicago. A band of jackies from the Great Lakes Naval Training Station paraded slowly through the loop district, playing Chopin's "Funeral March," and carrying a double-bass surmounted by a German helmet, which they announced to passers-by was "Steindel's 'cello."

Repetitions at Ravinia

Repetitions have been the rule at Ravinia Park this week. The single new rendition was one of "Mme. Butterfly" on the night of Aug. 10. President Louis Eckstein, however, made the unexpected announcement that he had engaged Edith Mason for a series of guest performances, making the engagement by long-distance telephone to Pensacola, Fla., and the final weeks of the summer engagement will thereby have an unforeseen brilliancy.

The "Mme. Butterfly" performance brought Claudia Muzio once more into prominence, her *Cio-Cio-San* taking its place in the gallery of lovely operatic portraits which she has displayed this summer. She had with her the same excellent cast which has sung in the Italian performances heretofore, with the addition of Sophie Braslau. The last named artist, since exigencies of operatic pro-

grams has not brought forward many important contralto rôles, has been devoting most of her activities during the past few weeks to appearances in the orchestral concerts. Her *Suzuki* was a fine one, beautifully sung with glorious tone quality and, in spite of the fact that it was a first performance for her, well acted.

Miss Muzio once more gave an extraordinary example of the art of acting through vocal coloring. It may be that she did not give an altogether convincing pictorial representation of a Japanese, but there can be no question of her projection of emotion through song. During the first part of the first act her tone color was pure, joyous, not highly colored, but greatly warmed in the love duet of the act's finale. In the second and third acts one would hardly have imagined that it was the same voice, so broadened and thrilled with the touch of tragedy was it. As has been pointed out before, even at the supreme tragic moment she never loses the art of producing a beautiful tone. So was it here. The final moments were as grateful to the ear as the first, and whenever the score gave the opportunity for purely lyric expression, as in the "Un bel di," there was as beautiful singing as has ever been heard here in the number.

Morgan Kingston sang extraordinarily well as *Pinkerton*, and Graham Marr, as *Sharpless*, was suave, well mannered, sympathetic, and in all respects an attractive exemplar of the rôle. Francesco Daddi contributed his humorous sketch of *Goro*. The opera was given very nearly in its complete form, with merely the excision of some sections of the dialogue which may be classified as non-essential. It was conducted with complete understanding by Gennaro Papi.

Miss Mason will appear during the coming weeks in the name part of "Martha," as *Micaela* in "Carmen" and various other rôles. She arrived in Chicago this week and will make her first appearance in a few days.

Carl Craven, tenor, appeared twice at Great Lakes Aug. 14. In order to give everyone who desired a chance to hear the performance, he sang two recitals of forty-five minutes each.

The International College of Music and Expression has acquired dormitory facilities, in co-operation with the Chicago Technical School, for a term of ten years at the corner of Sheridan Road and Glen- gyle Avenue. A rental of \$60,000 is involved. Excellent board and homelike surroundings are promised to students. Miss L. M. Sherwood, the principal of the Technical School, her sister and mother, will reside at the dormitory and give personal attention to the needs of students.

Elizabeth Jenkins, a pupil of the International College, was chosen out of many applicants to go to France to sing in the Y. M. C. A. entertainments there. She will leave for her new duties in September. Another pupil, Helen Carey, of the "Strolling Players" Drama Club, has already departed for France as the special and sole representative of the Chicago Telephone Company.

Bloomfield-Zeisler Ill

The famous pianist, Fannie Bloomfield-Zeisler, is seriously ill at Michael Reese Hospital, as recently reported.

Blanche Consolvo, contralto, assisted in a concert given by 150 jackies, a section of the enormous Great Lakes band, Aug. 10, at the Hotel Moraine, Highland Park. She was the soloist for "The Star-Spangled Banner," the performance of which brought the audience to their feet, with everyone in uniform at salute. Following the concert there was a reception and dance in the hotel, the entire affair being under the patronage of the North Shore society women, all of whom are patrons of the opera company at Ravinia Park.

During the reception tendered to Mrs. William McAdoo at the La Salle Hotel on Aug. 9 Olga Menn, soprano, sang a recital made up in greater part of the compositions of McNair Ilgenfritz, the young Chicago composer and pianist.

His works proved to be of unusual interest.

A letter from the Chicago pianist Edna Gunnar Peterson states that she is located in her new home at La Crosse, Wis., and that on the night of Aug. 10 she appeared there in a recital for the benefit of the Soldiers' Entertainment Committee, assisted by Stella Trane, in groups of songs. Camp Robinson, at Sparta, is about a half hour's distance from La Crosse and much entertaining of soldiers is done in the city. The event was under the auspices of the women's committee of the National Council of Defense. Miss Peterson will play in Lockport, N. Y., in September, in the All-American Series, and on Nov. 9 she will appear at Aeolian Hall, New York, in an elaborate Scandinavian concert. With her on the latter program will be Greta Torpadie, soprano; Samuel Ljungqvist, tenor, and the Swedish Glee Club.

MUSICAL AMERICA is in receipt of a card from Mr. and Mrs. Carl D. Kinsey from New Haven, which they have been visiting as part of their vacation tour. They have visited Lake George, Boston and Narragansett Pier, and at the time of writing were on the point of departure for Atlantic City, where they planned to remain until Aug. 25.

Saba Doak, the soprano, sang before several hundred inmates of the Oak Forest Infirmary on the evening of Aug. 12.

Cleofonte Campanini sends word that the Paris Symphony Orchestra, officially known as the "Société des Concerts du Conservatoire de Paris," will give two concerts at the Auditorium on the afternoon and evening of Sunday, Dec. 1, under the direction of André Messager. The usual operatic activities will be suspended that day. The orchestra, of eighty-six members, is sponsored by the French-American Association for Musical Art, with the approval of the governments of France and the United States.

A Tricolor Day celebration will be arranged by local organizations and the financial surplus applied to war charities. EDWARD C. MOORE.

GERMAN MUSIC ROYALTIES WILL BUY LIBERTY BONDS

Alien Property Custodian Takes Over American Rights of Enemy Operas and Records

A. Mitchell Palmer, Alien Property Custodian in New York, announced on Monday that he had taken over the American rights to many enemy owned grand operas, operettas, plays, songs and books. He is collecting the royalties on these rights and will invest them in Liberty Bonds. The operas include "Salome," "The Jewels of the Madonna" and "The Secret of Suzanne."

Records of operatic arias made by Emmy Destinn for talking machines, and various compositions, including works by Mendelssohn, and Fritz Kreisler's transcriptions from Dvorak are also affected by Mr. Palmer's action.

On the list of operettas are "Her Soldier Boy," "Alone at Last," "The Star Gazers," "Gypsy Love," "The Dollar Princess," "Pom Pom," "The Gay Hussars," "Sari," "Little Boy Blue," "The Chocolate Soldier," "Miss Springtime" and "The Riviera Girl." Among the plays are "Madame X" and "The Concert," and many which have been presented in the German language.

Joseph Royer Enlists in Canadian Army

It is stated that Joseph Royer, baritone of the San Carlo Grand Opera Company, enlisted in the Canadian army on Aug. 15 at the New York office of the British and Canadian Recruiting Mission. "I had intended to appear at the opening of the San Carlo Company's season at the Shubert Theater in September," Mr. Royer is quoted as saying, "but since my countrymen are so badly needed at this time, I made up my mind to join at once."

A manufacturing corporation located in a small Rhode Island town desires to introduce and stimulate musical art in the community of which it is the most important institution.

Correspondence is invited from Pianists, Violinists and Cellists of European training and of the highest musician-ship.

The Corporation is prepared to guarantee an adequate living, in a pleasant atmosphere. One player of each instrument will be engaged, and they must be prepared to settle in the community and become a part of its life.

In writing, please state age, whether married or single, educational training, and in brief, subsequent experience.

Address: Box 200, Musical America, 501 Fifth Avenue, New York.



Dear MUSICAL AMERICA:

A situation has developed with regard to the Boston Symphony Orchestra which affects an issue greater even than the integrity and continuance of this well-known and justly distinguished organization.

It is not generally known that the Boston Symphony Orchestra has been the one organization of its kind the members of which do not belong to a musical union.

It should be further stated that all along, under the guidance not only of the manager, Mr. C. A. Ellis, but of Major Higginson, the public-spirited banker who has supported the organization to the extent of over a million of money, separate contracts were made with the members of the orchestra, of such a character as to preclude their joining any labor organization.

It has been urged that one reason for this was that the prices paid to many of the members of the orchestra for their services were not the union rate. Others naturally got more than the union rate. As is also known, a considerable portion of the orchestra were foreigners, Germans and others, who were not American citizens.

Since the lamentable incident which led to the arrest and internment of Dr. Muck, conditions in the orchestra have been more or less chaotic. Some members have taken out their first papers. A few, among them, I believe, the first flute and the first oboe, have joined the Philadelphia Symphony Orchestra and other symphonic organizations.

It seems that there was a movement within the organization to join the musicians' union and thus become affiliated with the National Federation of Musicians, which includes in its membership the members of all the other symphonic orchestras.

I have it on authority which I consider reliable that when that movement became known, and which it seems had gone so far as to cause a request to be sent to the president of the national federation, Mr. Weber, to come and take the matter up, the management concluded that something had to be done to keep the orchestra out of the union. Consequently, the management offered a bonus of \$250 to every member who would at once sign a contract to continue with the organization and also to remain outside the union.

The matter has importance, and indeed interest, for the general music-loving public, as it brings up not alone the question of the integrity and character of the Boston Symphony Orchestra, but the much broader question as to whether the interests of music in this country are best served by the musicians being members of a musical union and such members also of the national organized body of band and orchestra musicians.

While I have no desire to be considered as endorsing everything that the various musicians' unions have done or good for, I will take upon myself to assert that it must be admitted by fair-minded, intelligent people that it is only through the organization of the musicians in their various unions and into the central body that the whole status of the working musician in the orchestras and bands has been raised.

If we go back not so many years, before the musicians were organized, we

find a condition so lamentable, so humiliating, as to make us realize that it was not till the musicians were organized that they really could say that they owned their own souls; and, furthermore, that when this great evolution was effected the result was a notable improvement in the general standard of the performances in which these musicians took part.

To-day a member of a symphonic or other orchestra, knowing that he is a member of a union which is back of him, enjoys a self-respect which he could not have before. Till these organizations were effected the musician was an ill-paid, ill-considered, badly-used, more or less a social derelict. He was abused by managers, he often suffered the loss of the poor pay that was promised him, he was exploited in every possible way. Indeed, it was not till he was organized and knew that he had the backing of his organization to protect him from injustice and maintain him in his rights, not only as a musician but as a citizen, that he had any standing whatever.

It will, of course, be objected, especially by the management of the Boston Symphony, that the purpose of art is not served by the members of a symphonic orchestra belonging to a so-called labor organization. But the argument will not stand the light of investigation.

Furthermore, let me say that in this endeavor of the management of the Boston Symphony to maintain the organization outside of the musicians' union, it gives another evidence of that un-American spirit which has characterized it all the way through. As I have said before, if the Boston Symphony had been true to its name and the traditions, not only of culture and enlightenment but of revolutionary time, which cluster round the "Hub," as it is called, it would have been the most American musical society of its kind in the country. It would have admitted to its membership no one who was not an American citizen. It would have prided itself that its conductor was an American. It would have further prided itself that it gave every possible encouragement to American artists or soloists and took every opportunity to produce compositions by Americans when they were worthy.

But what have we seen? What have the revelations concerning Dr. Muck brought out? Why, that here was a body, mostly of foreigners, led by a foreigner, so absolutely out of touch with our American ideas and ideals that they became an easy prey for Bernstorff and all his crew, not only as a means for propaganda for the Huns but as a cover under which many atrocious and hostile acts were performed.

If the Boston Symphony Orchestra ever again desires to recover its standing with the American people it must be drastically reorganized, and certainly not on the lines on which its reorganization is being effected to-day.

While I am on the subject of the Boston Symphony, let me say that recently I met a gentleman of high standing, a Bostonian, who said with reference to the charge that had been brought against Dr. Muck that the trouble began when he refused to play the national anthem when requested to do so, that that was not the way in which Boston regarded the matter. When I requested him to be more explicit, he said:

"Musical people in Boston have held to the view all along that Dr. Muck never refused to play the national anthem, for the simple reason that he had never been requested to do so. The request might have come to his manager, Mr. Ellis, who might have turned it down. But the doctor himself should be declared free of the odium which had come to him on that account."

I replied that while it might be true that the original request which had been made by a number of prominent ladies representing the women's musical organizations in Providence, which are of high standing and enjoy a membership among the most cultivated people in that town, was never made directly to Dr. Muck, there could be no question as to whether Dr. Muck had taken a stand in the matter, seeing that he had made to the reporters of the Boston papers who had interviewed him a statement, which statement had been sent broadcast over the country, and which was to the effect that he considered that patriotic music of any kind had no place on the program of a symphony orchestra performing classical music, that such music should be kept absolutely outside the pale of national animosities, particularly during the war.

To this Dr. Muck added that he personally did not consider the music of the "Star-Spangled Banner" of such a character as to warrant its inclusion in a symphony program. And finally, the

doctor said that he considered it "almost an insult" to ask him to play it.

When I told this to the Boston gentleman, he replied that no reliance could be placed on the stories of reporters, whose minds were inflamed at the time against everything and everybody German. I answered that experience had shown that in ninety-nine cases out of one hundred, where the veracity of a reporter was questioned, the reporter told the truth. No respectable paper to-day, no paper having any standing, would carry on its payroll for a minute a reporter who was found to be unreliable. It simply could not afford to do so.

I also said that the statement which had been made by Dr. Muck was not made to a single reporter, but to a number, who had together called on him.

I asked the Boston gentleman whether he knew that when Dr. Muck's statement first came out through the press Mr. Walter Damrosch, the conductor of the New York Symphony Society, had endorsed it, in so far as to state that he considered patriotic music of any kind had no place on a symphony program?

"Yes," said the Bostonian, "I know that, and I also know that Mr. Damrosch had insisted that he had been misrepresented in the report and that he came out then in a drastic denunciation of Dr. Muck, whom he stigmatized as a coward."

"There is no doubt in my mind," said I, "that Mr. Damrosch in his first interview was correctly reported, and that that was his view at the time. When he found the outcry that resulted, he considered it advisable to withdraw his original statement and to come out in the denunciation of Dr. Muck which he subsequently made."

The occurrence throws a sidelight upon the minds of the Boston people with regard to their orchestra, which has some importance.

For years the Bostonians have taken a just pride in their symphonic orchestra, which finally became such an institution that they regarded even the slightest criticism as either the result of ignorance or jealousy. "Say anything you like about us, but do not touch our holy of holies, the Boston Symphony," was their view. And all the time that this attitude was being maintained the orchestra was only able to exist through the munificence of Major Higginson. Had he withdrawn his support it would not have lived out a season, as he himself publicly stated.

To my mind, the Boston people will have a right to take a pride in the Boston Symphony Orchestra, first if it is thoroughly Americanized, and next when they, instead of a single multi-millionaire, support it themselves and do not take credit to themselves for a support which they do not give.

Did you know that a dastardly attempt had been made on the life of Mme. Margaret Matzenauer, the noted operatic artist, who during the summer has a cottage at Schroom Lake, near the well-known Leland House? Madame, who is living with her father, it seems, has a car in which she rides from time to time. The other day the chauffeur, looking at his car, noticed something peculiar about the steering rod. He examined it and found that it had been filed through, except just enough to hold it together, and that the place where it had been filed had been covered with a paste to conceal the deed. It can easily be seen that if Madame had been in the car and had been going down some steep incline, or a sudden twist of the wheel had been made to avoid a passing car, the steering wheel would have given way, with perhaps fatal results to those in the car, for it would have been absolutely without control.

Up at Schroom Lake opinions are divided. Some claim that the responsibility for the outrage must be placed with some foreigners who were seen near the place and who are credited with resentment on account of Madame's recent divorce of her husband, the tenor, Ferrari-Fontana. Others scout this idea and insist that it was the act of persons who, in spite of Madame's insistence that she is now a good American, desire to express their resentment against her on account of her German birth and origin.

Anyway, whatever the origin of the attack, it is the first instance, I believe, of an attempted outrage upon a noted artist of German birth.

The announcement that the Society of American Singers, which gave some notably fine performances at the Lyceum last year, particularly of some of the Mozart operas, in English, are to have a season of eight weeks, beginning the latter part of September, at the Park Theater, will be received with pleasure

by those who considered that had the season last year begun earlier, indeed, had it been begun some time before the close of the musical year, it would have won even a greater success than it did—financially.

That Jacques Coini will be the artistic director and that Richard Hageman, Henry Hadley and Sam Franko will be the musical directors and that Walter Damrosch may be a guest director for one of the operas, with the further announcement that the company will include such noted singers as Marguerite Sylva, Maggie Teyte, George Hamlin, Riccardo Martin, Herbert Witherspoon, Clarence Whitehill, David Bispham, Kathleen Howard and others is of itself ample assurance that the performances will be of a high order of artistic merit.

The president of this organization is William Wade Hinshaw, himself a noted singer and one of the most public-spirited members of the profession. Indeed it is an open secret that the fact that the organization was able to maintain itself last season was largely due to his support.

In a recent statement Mr. Hinshaw has told us that the artists have contracted to give their services for no salary in the event that the season is not the success anticipated. If a success is secured, they will divide the profits among themselves in a manner no doubt agreeable to themselves. This is in line with the general spirit of sacrifice and co-operation which is animating the world to-day, and augurs well for the future of such enterprises. It is in line, too, with the work which was done last season by the Actors and Authors' Dramatic Association, which is also based on a co-operative plan, which produced several plays of the highest merit which otherwise might not have seen the light.

You may remember that I told you that Mme. Geraldine Farrar, our most distinguished American prima donna, was out in Wyoming assisting in the production of a new photo play entitled "The Hell Cat." Commenting on that, you may also remember that I told you that no doubt the talented lady would make good in the rôle, when we recall her realistic fight with the cigarette girl which she put up when she appeared for the first time in "Carmen," at the Metropolitan, and which resulted in the poor chorus girl being laid up for a week.

Now comes the news that Mme. Farrar was knocked into insensibility while playing. According to the press report, when she was hurt she was being attacked in an ensemble scene by Thomas Sanchez, playing the part of a desperado who was attempting to break into the house on her ranch. Mr. Sanchez acted too realistically.

Mme. Farrar fell insensible, with a wound in her scalp. The nearest physician was at Cody, so she remained unconscious more than an hour.

Let us hope the story is exaggerated, and that our most talented and distinguished prima donna has not been seriously injured and will soon recover. What I am thinking of is as to what will happen to Sanchez later on when the daughter of "Syd" Farrar is fully recovered and with her fighting blood up gets a square chance at him. Then the films will have a chance to record a realistic scrap which alone will be worth the price of admission.

Some good people who do not love German music, even the music of Wagner, have been writing to the New York *Evening Sun* complaining about the programs at the Columbia University concerts, which have been given, you know, by Conductor Goldman to crowded and enthusiastic audiences. Indeed, in the thirty concerts carried out under the auspices of the University during the last ten weeks over two hundred thousand people have been entertained and at times roused to enthusiasm.

As a matter of fact, Mr. Goldman has shown excellent taste in the make-up of his programs, in the selection of his soloists, and it may be well for me to say that the complaint which is made that Mr. Goldman performed some music from Wagner's "Siegfried" is unfounded, as he never did anything of the kind.

It is due Mr. Goldman, whose popularity has been increasing as season after season he gave these concerts, to say that at their conclusion he was complimented by the authorities of the University on their success, on the high character of the audiences, and he was given the assurance that he had not only contributed to the musical enjoyment of thousands, but that his work was worthy of the dignity and standing of New York's greatest university.

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

Many and strange have been the causes of divorce. The jealousy of an artist named Barbell for the love felt by his wife Margaritha for her Stradivarius and passion for music creates a new record in matrimonial difficulty. At any rate, this is the story told by Madame. Monsieur insists that the real trouble is in the shape of one of his men friends. Anyway, monsieur, so the complaint of Madame runs, took the violin and, to solace himself, pawned it. How he spent the proceeds of the Stradivarius has not been made known so far. But it has formed an interesting item of gossip, and it even crept into "all the news that's fit to print," says

Your
MEPHISTO.

CARUSO DELIGHTS BIG SARATOGA AUDIENCE

Nina Morgana, Soprano, and
Mayo Wadler, Violinist, Also
Appear in Concert

SARATOGA SPRINGS, N. Y., Aug. 17.—Enrico Caruso and assisting artists were given a great ovation by a capacity audience when they appeared in concert in Convention Hall, the scene of many a political battle, to-night. The audience filled the hall to its 5000 capacity and was composed of a crowd more cosmopolitan than the great Italian tenor ever sang to. It was made up of country people largely from eastern New York and Massachusetts villages. There were many musical persons from New York City and other notables present were Mayor John F. Hylan of New York, Mischa Elman, violinist, and Al Jolson, comedian. Many of Caruso's countrymen were in the throng and were the most demonstrative in applauding the singer.

Caruso was in superb voice and in good humor. His first number was the aria, "Che Gelida Manina" from "La Bohème," followed by two encores. Following the aria, "Una Furtiva Lagrima" from "L'Elisir d'Amore," by Donizetti, Caruso sang Cohan's "Over There," first in English and then in his native tongue.

Then came the "Star-Spangled Banner," sung by Caruso and Nina Morgana. His version of the national anthem was more perfect in his English pronunciation than "Over There." He gave no encores with it and unselfishly sought to accord the honors to Miss Morgana in his frequent appearances to acknowledge the applause.

His final aria, "Vesti la Giubba" from "Pagliacci," appeared to be better liked by his audience than the other arias. Again he sought to escape without an encore and after giving one the crowd began to leave the hall, but others rushed to the front of the stage and stood cheering wildly until he reappeared with another song.

Nina Morgana, soprano, gave a varied program that brought out all her vocal powers. Her first aria, the "Cavatina" from the "Barber of Seville," won popular favor. She gave a dainty English song as an encore. Her next offering was a group of songs, comprising "La Citte," by Bimboni; "Under the Greenwood Tree" of Buzzi-Pecchia and a Sibella Ballade. Her final number was a Valse from Gounod's "Mireille," rendered in a most charming manner.

Mayo Wadler, violinist, delighted with his group of Burleigh numbers, "Sun Dance," "The Bees" and "Indian Snake Dance." His first group was Juon's "Swedish Airs," "Meditation," by Cotenet, and Smetana's "Du Pays Natal." Salvatore Fucito was at the piano for Caruso and Miss Morgana and Arthur Fiedler for Wadler. W. A. H.

Diton's Arrangement Played at Willow Grove, Philadelphia

The arrangement of C. R. Diton's "Swing Low, Sweet Chariot" for organ was very effectively presented at Willow Grove Park, Monday evening, Aug. 12, by the Leps Symphony Orchestra, Wasili Leps, conductor. Other offerings were Rimsky-Korsakoff's "Scheherazade" and works by Glinka, Svendsen, Verdi and Rubinstein.

RAISA AND RIMINI CAPTURE BUENOS AIRES IN "AIDA" DEBUT

Chicago Company's Soprano
Again Wins Triumphs at the
Colon—Vallin Pardow and
Crabbé Earn Fresh Honors—
Pavlowa Closes Brilliant
South American Season at the
Coliseo

Buenos Aires, July 10, 1918

"PAGLIACCI" and "The Secret of Susanne" were given again on the 18th. On the 19th "Carmen" was given at the matinee, and in the evening a special performance of "Faust," with Hackett in the title rôle, was given for the benefit of the French Red Cross. "Mignon," with Hackett again (they overwork Hackett terribly; he is probably the most useful member of the company and the best tenor here this year), was given on the 20th. "Marouf" was repeated on the 21st, "Faust" on the 22d and "Marouf" in the afternoon and "Carmen" in the evening of the 23rd.

The repertoire of the Colon is so terribly limited that these reports become monotonous reading.

On the 24th a benefit performance was given presenting one act of "Marouf," "Carmen," "Barber of Seville" and "Faust."

25th—"Marouf" again.

26th.—Matinee, "Barber" once more.

Really it becomes almost absurd to write "again," "once more" and "even once again," etc., so many times.

Then on the 27th we got a new opera, for this season at the Colon, "Aida." This performance was doubly interesting since both Rosa Raisa and Rimini made their debut for this season on this evening. The opera was well staged, but again detail was lacking. The chorus was not well drilled, and the orchestra and bands in the second act were not in perfect unison. The Colon skies are still cloudless.

Rosa Raisa had a great reception. Her voice, far the most beautiful and powerful soprano here this year, rang through the enormous theater and enraptured the audience with its splendor. The quality is extremely lovely, and her acting is excellent. The shades of color and the various effects are produced with splendid artistry. Unfortunately she has a tendency to spread on her upper tones, which are a little out and thus a trifle hard and off the timbre. This defect of production reacts on her *pianissimo* somewhat, which although very beautiful in many ways is often slightly "back." Her middle voice is often practically perfect, and, after all, Emmy Destinn, Frances Alda and Frieda Hempel are probably the only three sopranos in the world who produce their upper notes and *pianissimi* perfectly.

Rosa Raisa's success here has been very great on this and all subsequent appearances up to date. The native papers were all loud in her praise, affirming that her voice has gained greatly in power and beauty since last year. The opera was repeated on the 28th.

On the 29th a matinee of "Faust" was given even once again, and in the evening the "Secret of Susanne" and "Tucuman" were heard. I have written somewhat about "Tucuman," and am sorry to have to relate something very like blank failure. The orchestral setting was only too poor, and the whole structure of the opera too weak to be worthy of notice. The failure of this opera may have been to some extent due to the extremely poor singing of Bollo Martin, an Argentine tenor.

"Tucuman" was to be repeated next night, but "Mignon" was given instead, and "Aida" was given at the matinee.

On the 30th "Samson" was heard, with Franz in the title rôle. His success was not very striking, I believe, but I was not able to be present. July 1, "Marouf" again. July 2, "Mignon" again. July 3, "Marouf" even once again. July 4, "Aida" again.

I want to write something of "Marouf." This opera is probably presented better in toto than any other in the repertoire. I have probably never



Rosa Raisa on the "Saga"

seen a more perfect exhibition of supreme artistry than Crabbé's rendering of this rôle. His acting, which recalls that of Otis Skinner in "Kismet," is marvelous to the smallest detail. At one performance the *Slave* who has to bring him a cup of wine managed to drop the cup; the swanky and lordly, at the same time, gesture with which *Marouf* waved away the "spilt" wine saved him from the laugh which the audience had all ready for him. His singing is just what is desired, and his excellent production allows him to get the necessary color to perfection. The music of this opera is very beautiful from the viewpoint of color, even if it is somewhat lacking in melody. One melody, the joyous one, is reminiscent of the march from the "Clavierbriche" of Anna Magdalena Bach (1722-25).

Vallin Pardow a Favorite

I would also like to mention the delightful acting of Vallin Pardow. This charming and beautiful little Parisian soprano is just what is desired for the daring and delightful little *Princess*. Her voice is of sweet quality and she is musically excellent. Vallin Pardow is a great favorite here with the public, and even with her fellow artists, who all have strong words of praise and liking for her. She studied voice with Mathieu in Paris for four years, and worked tremendously hard at her musicianship under the greatest French masters, including Debussy, Pierné, Jouve, Chevillard, Leroux and Mme. Heglon of the Opera. She made her debut at the Opera Comique of Paris in "Carmen," and sang there for three consecutive years—1912-1915. Among the parts she sang were the soprano rôles of "Manon," "Louise," "Mignon," "Bohème," "Butterfly" and "La Sorcière." In 1916-17-18 she sang here, and afterwards in Rio, Montevideo and Sao Paulo. In December, 1916, she sang many rôles at the Scala, Milan, and the Costanza, Rome. She sang the soprano rôle in "Marouf" the first time it was presented in Italy. In 1917 she was in Italy, and also in Spain at the Reale, Madrid, and the Eliseo, Barcelona. In 1917 she created the soprano rôle in Pedrelle's opera, "Ardid Di Amor," here—one of the best Argentine operas which have been composed.

Pavlowa's Brilliant Season

Mme. Pavlowa's season at the Coliseo, which opened June 15, closes July 10. The company was on the whole admirable, splendidly rehearsed and excellently staged. Special mention must be made of the delightful set for the ballet "Giselle," painted by J. Urban, which was a work of art, the color effects being strikingly beautiful.

The conducting of Alexandre Smallens was extremely fine, and it is interesting to note that he is always without music or bâton.

One flaw was the dancing of one Oliveroff, an American. On one occasion he tripped blithely around the stage bedecked in beads. Last night he danced with a girl, and at the end of the dance he was presented with a bouquet.

Perhaps because she was running opposition to the Colon, perhaps because the Argentines were less keen on ballet, having seen it before, perhaps because she seems to be a little less perfect, a trifle less balanced in her work, etc., Mme. Pavlowa's success this visit was not in any way comparable



Vallin Pardow in "Marouf"

with that of her last one. She danced most nights to, at best, a half-filled house.

The suggested repertoire was very extensive, but in actual fact many of the ballets and "Diversions" were repeated several times.

Probably "Giselle" (music by Adam) the scenery of which I have already mentioned, was the best. It was beautiful from every viewpoint. The splendidly rehearsed effects, the individual excellence of the minor members of the cast, the changing cloud effects, contrasted strongly with the lack of servance to detail at the Colon.

Another excellent ballet was "Cypelia," by Delibes. Volinine was excellent.

Other ballets which were worthy note were "The Magic Flute," music by Drigo; "Los Preludios," music by Liszt; "Egyptian Ballet," music from Verdi; "Aida"; "Amarilla," music by Godard and Drigo, and "The Night of Valpurgis," which was beautiful from an artistic viewpoint, if less interesting than some of the other ballets.

Of the diversions "La Libelula," music by Kreisler, was exquisite. The delicate with which Mme. Pavlowa depicted a flitting of the dragon-fly was marvelous and called forth rapturous applause.

Another diversion which was delightful and tremendously appreciated was the "Pavlowa Gavotte" music "The Glow worm," by Link, which was danced by Pavlowa and Volinine with wonderful grace and dignity, conveying the spirit of the old Victorian "Dandy" days in a wonderful manner.

Detailed mention of other excellent numbers would be redundant, as I have said enough to show with how fine company Mme. Pavlowa is touring the South American countries.

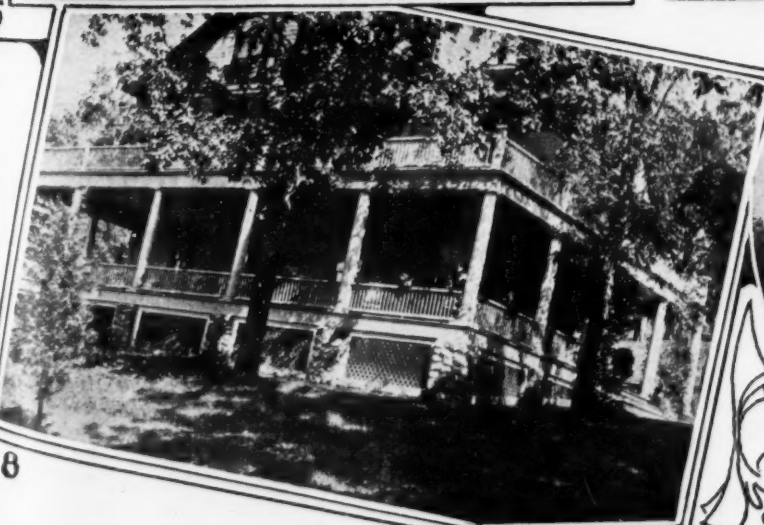
Let us hope that she will soon visit Buenos Aires again, and that next time she will have the success she so richly merits.

DOUGLAS STANLEY

Sousa Invades Scranton

SCRANTON, PA., Aug. 18.—Sousa's band appeared at the Armory Thursday in two performances. A Sousa he seemed—younger, handsomer, straight in limb and shoulders, alert and alert. Why on earth he ever concealed his fine, sensitive mouth and terminated chin behind whiskers is about as much a puzzle as to why Louis Grégoire continues to do the same. The sands attended Sousa's concerts and were wild over his compositions, new as those dear and familiar. Marjorie Moody's lovely soprano voice was a revelation. This young girl, scarcely twenty, comes from Lynn, Mass., and was brought to Mr. Sousa's attention while he was in Boston last winter at the Hippodrome. H. C. P.

SUMMER HOMES OF PROMINENT MUSICIANS



CONCERT and operatic artists who live most of the time in palatial hotels are inclined to search out modest, unpretentious homes in which to while away the summer months. The call of nature is strong and the desire of sacrificing grandeur in favor of genuine comfort and simplicity prevails. In some cases, however, musicians have succeeded in combining something of both. Photograph No. 1 shows Maud Powell's home at Whitefield, N. H. It is known as the Knoll. No. 2 represents Yolanda Mero's country house at New City, Rockland County, N. Y. Here she lives each summer with her husband Herman Iron. Blanche Da Costa has an artistic little house on Long Island. It is shown in picture No. 3. Frances Alda need make

no apology for her beautiful country seat on Desoris Island, Glen Cove, L. I., as indicated in photograph No. 4. Margaret Matzenauer, the noted dramatic soprano has a comfortable and finely situated cottage at Schroom Lake, shown in No. 5. Jascha Heifetz, the phenomenal violinist has a picturesque cottage at Narragansett Pier, R. I., shown in No. 6. No. 7 represents the year-round home of Emilio de Gogorza, the baritone, at Bath, Me. Mabel Garrison spends the summer at Valois, N. Y. Her cottage is seen in No. 8. No. 9 shows Lambert Murphy's home at Munsonville, N. H., and No. 10 the beautiful summer residence of Alice Nielsen, at Harrison, Me.

Elsa Lyons Cook Wins Honors at Willow Grove, Pa.

Elsa Lyons Cook, the Philadelphia soprano, was one of the soloists of the Willow Grove (Pa.) concerts, under the

direction of Wassili Leps, which just ended a successful season of three weeks. She was heard in arias from "Martha," "Butterfly" and "Traviata," winning laurels for her vocal gifts, and in Fay Foster's "The Americans Come," which

she sang effectively. Appearing for the eighth consecutive season, Mrs. Cook repeated former successes as soloist at the Briarcliff Lodge, Briarcliff Manor, N. Y., on Aug. 18. She and her husband, Frederic Cook, are spending the re-

mainder of the summer at Hampton Beach and Pleasantdale-on-the-Hudson and will return to Philadelphia toward the end of September. Mr. Cook is one of the first violinists of the Philadelphia Symphony Orchestra.

The French American Association for Musical Art has the honor to herald an historic event.

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9 Boston	21 Charlotte	6 San Francisco	18 Oklahoma City	30 Milwaukee	9 Pittsburg
10 Providence	22 Atlanta	7 Oakland	19 Tulsa	Dec. 1 Chicago	10 Buffalo
11 Springfield	24 New Orleans	9 Portland	20 Kansas City	2 Indianapolis	11 Toronto
13 New York	26 Dallas	10 Seattle	21 St. Louis	3 Louisville	12 Rochester
14 Philadelphia	29 San Antonio	12 Tacoma	22 Omaha	4 Cincinnati	13 Syracuse
15 Baltimore	30 El Paso	13 Spokane	23 Des Moines	5 Dayton	16 Montreal
16 Washington	Nov. 3 San Diego	14 Boise	25 Fargo	6 Toledo	17 New York
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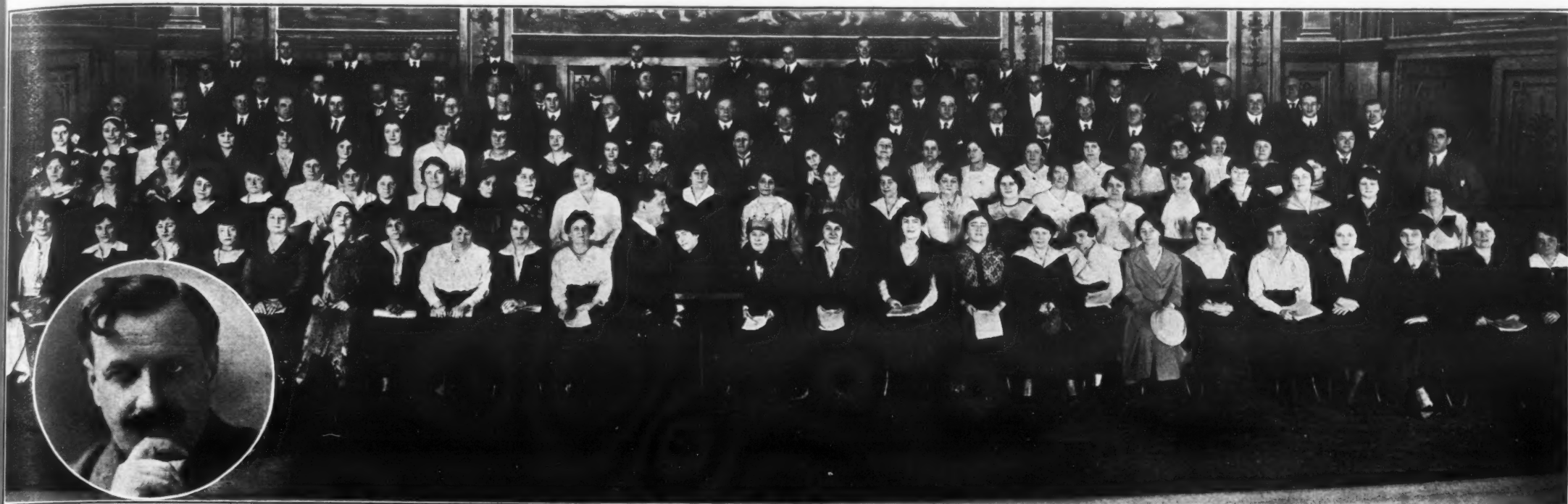
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Behind the Metropolitan Scenes with Setti



© Miskin

Choral Master Giulio Setti of the Metropolitan and His Forces

Photo by Hughes & Estabrook

DURING the summer the great, dark Metropolitan Opera House seems like a Gypsy deprived of her jewels, brooding over her past glories, and behind the theater is the chorus room in the same sullen emptiness. There, in the scene of so much of his work during the opera season, Giulio Setti, choral master of the Metropolitan Opera Company, spoke to the writer of his methods of training the chorus.

To habitués of the opera Giulio Setti's name is a byword. The work of the soloists may be marked with individual glory, but, after all, they are few, and they alone do not make the opera. As for the scene builders, they may paint streets of Alexandrian splendor and build palaces fit for the Medicis—but they are deserted streets and unpeopled palaces. There is needed some one who shall people these streets and palaces—and people them with a singing population. Nor is it a task to be talked about glibly. For who can say it is not a colossal work one day to supply inhabitants for a Sicilian village, and the next day to people a legendary Russian city, or a Latin Quarter in Paris, or a drawing room in our own California?

"In my choral work," said Mr. Setti, "it is not the mass which is thought of. Of course, we seek absolute precision and unity in the ensemble work, but we think also of the individual, in costume, in action, in singing. When we practise each individual represents a distinct character in the opera and, though we aim to supply the vocal background and scenery of the opera for the soloists, we want the singers to think of themselves as individuals in the play. In the movements of the chorus, in their acting, naturalness and personal interpretation is aimed at."

"First of all we learn the music, away from the stage, in here," and Mr. Setti looked around at the room, now devoid of sound and of choristers. "We take each part of the chorus and even the individuals separately, until the music is absolutely mastered. Then we have our rehearsals on the stage with the rest of the cast. By that time, of course, the music is so familiar to us that the addition of action and movement to the singing does not in any way confuse or alter the work of the chorus."

"In fact, we know and learn most of the music, and all the new operas before the season ever begins. This season, for instance, we will begin practising on Sept. 3, and by the time the rehearsing of the entire cast starts, quite a few weeks later, we shall have all the choral work completed, the new operas finished and be ready to learn the action."

Rehearsing the Chorus

"For the chorus, perhaps, the work is the hardest and the longest of all. We start practising in September and for eight months we are constantly at it. For myself, I have no assistant and, of course, this keeps me continuously at work. There is an accompanist who plays the music during the rehearsals, but all the coaching is done by myself."

In the conducting of the orchestra there are several men who alternate during the season, but the entire work of the chorus lies on me, and it is strenuous. Nevertheless, it is work that one loves, and undoubtedly only in doing what one is so fond of is contentment to be found.

"When taking up new operas, I generally read the work to the chorus, go over the music, and explain to them the spirit of the composition. I try to get them to appreciate the atmosphere of the work, and in that way before we ever start the music, we have an adequate idea of the composition."

Americans as Singers

"Do you find that the American singers furnish good material for the up-building of the operatic chorus?" asked the writer.

"Splendid," answered Mr. Setti, "especially the women. I find that the American women have fine voices and adapt themselves excellently to the choral work. Their work in languages also is splendid, and they are quick to learn their parts, and have fine lingual intonation. In the case of the men, however, it is not so easy to find a sufficiency of American singers, and I have to recruit many foreigners for the male parts. Of course, the task of finding capable singers among the men grows more difficult each season as the war advances. All the time I am getting

letters from one or another of my men telling me that they have joined the army and cannot return.

"Nevertheless, we cannot regret their going, in consideration of the great cause. Again and again letters from my family and my friends in Italy tell me of the wonderful work the Americans are doing there—both the Red Cross and the soldiers. Only this week I have received a letter from my wife telling me that for five days now they have been able to get wonderful white bread, and all because of the work of the Americans. The gratitude of the Italians for this is great, and I believe that this mutual aid of the nations during the war is going to stand for greater bond afterward among the peoples as well as in the arts."

"I have not been back to Italy for three years now; nevertheless, I can understand the spirit of the people perfectly. The people are observing rigid economy and patriotism in the food question. For instance, my wife is at present in our summer home, but for her food and provisions she must go back to the city, as she is not an inhabitant of the village where she is staying and hence cannot get provisions there."

"As an Italian what do you think of 'America and the American operatic audience?' Mr. Setti was asked.

"The American audience I have found most kind, most appreciative and gen-

erous. It is now many years since I have been here, ever since Mr. Gatti came here. When Signor Gatti was leaving Italy for the United States I was conducting an orchestra in Egypt. I enjoyed my work there; the audience was made up of English and Italians mostly and was also an appreciative one, but, nevertheless, when I got Signor Gatti's letter I did not hesitate to come. Since then, now eleven years, I have been here, and I can only thank the American audience for its reception of my work."

"Last Easter, when I conducted Verdi's Requiem, the appreciation I got was most gratifying. I hope that this year we shall give it again, and we even hope to give the 'Stabat Mater' of Rossini. As I love conducting, I enjoy the Easter performances immensely, and I look forward to them. Formerly I did mostly operatic conducting and I love it, but since I have been here I have devoted my time to the chorus. I feel that in a way the choral work is the more difficult and, as there are few to whom I would entrust it, I prefer doing it entirely alone."

Certainly those who could take Mr. Setti's place are few; it is through his constant and energetic work that the scenic Wonderlands of the Metropolitan are inhabited by splendid songsters, who appreciate the atmosphere of that imaginary world. FRANCES RUTH GRANT.

HONOR BELGIUM IN BROOKLYN CONCERT

Ysaye and Liten Appear with Nahan Franko's Orchestra in Hylan's Series

A large throng attended the patriotic concert given at Prospect Park, Brooklyn, on Thursday evening, Aug. 15, in the form of a tribute to heroic Belgium. The huge gathering of music-lovers, forming a semi-circle about the park music stand, was thrilled to a great degree by the inspired recitations of Carlo Liten, the eminent Belgian tragedian, who gave Emile Cammaerts's poem, "Carillon," interpreting the spirit of Belgium, and the same author's "Le Drapeau Belge," both recitations being accompanied by the music of Edward Elgar, played by Nahan Franko's orchestra of 100 men with exquisite feeling.

The climatic moment of the evening came when Eugen Ysaye, the Belgian violinist and conductor of the Cincinnati Symphony Orchestra, was led, amid the standing ovation of the orchestra and audience, to the conductor's stand, whence he led the orchestra in the stirring Belgian national hymn, which had to be repeated. By request Mr. Ysaye consented to conduct a fantasy on a Val-lonist Theme, written by his brother, which he did with infinite artistry. Of a high character was the work of the orchestra throughout. The program opened with "The Star-Spangled Banner" and closed with "America." There were Saint-Saëns's march "Heroique," Massenet's overture "Phèdre," the

Vieuxtemps "Reverie," Gounod's "Bacchanale" from "Philemon et Baucis," Berlioz's overture "Le Carnaval Romain," "Three Flemish Dances" by Jan Block and Bizet's "Farandole" from "Suite L'Arlésienne," No. 2.

The concert was one of the series known as the Mayor Hylan People's Concerts, which are arranged by the Park Commissioners, through Special Deputy Park Commissioner Berolzheimer, at the instance of the Mayor, to supplement the regular park concert schedule. The performances are given by city department bands, other volunteer organizations, as well as with funds from public-spirited contributors. This concert was contributed by Mrs. Philip Berolzheimer, who recognized "Carillon" from hearing its Cincinnati performance, as a potent agency of Inter-Allied patriotic inspiration.

Among the many distinguished guests present were Pierre Maili, the Belgian Consul; Father Stillmans of the Belgian Bureau and officers of the Allied consulates and of the city administration. Deputy Park Commissioner Philip Berolzheimer and Mrs. Berolzheimer arranged the program, and the Reception Committee included Willis Holly, chairman; Bernard M. Patten, William H. Muldoon, William J. Lee, Lieut. Floyd B. Pitts, August Lauter, Arthur G. Waldrean, John J. Downing and P. Bennett Mitchell. A. T. S.

Concert in Northport, Me., to Aid the Red Cross

NORTHPORT, ME., Aug. 14.—A concert was given here at the Country Club last evening for the benefit of the Red Cross by Mrs. William Folwell, soprano; John F. Braun, tenor, and Wilfred Pelletier, pianist. Mrs. Folwell sang the aria, "Il

est doux" from Massenet's "Hérodiade," and songs by Chausson, Fourdrain, Bachelet, Edward German and Mr. Pelletier's admirable "A Song," sharing the applause after it with the composer, who was at the piano. Mr. Braun was heard in songs by Ronald, Cooke, Homer, Speaks, Pierné, Nevin, Kelley and as a final number in Novello's "Keep the Home Fires Burning," in which he led the audience in community "sing" style in the refrain. The singers opened the program with the first act duet from "Carmen." Truly distinguished was Mr. Pelletier's playing of the accompaniments for both the artists and he also aroused enthusiasm with his performances of Debussy's "Jardins sous la pluie," Liszt's D Flat Major Etude and the Chopin C Minor Etude. The program was closed by the singers and audience joining in the "Star-Spangled Banner." A. W. K.

Claims Galli-Curci's Car Hurt Lad

Amelita Galli-Curci, with Gennaro Curci and Isidor N. Goldfarb, has been sued in the Supreme Court of New York for damages because her automobile is said to have injured a youth on July 16 through the alleged negligence of the driver. This fact became known last week when Pauline Mendelssohn, mother of the plaintiff, was named by Supreme Court Justice Ford to bring suit in his behalf. Mme. Galli-Curci is now at Pine Hill in the Catskill Mountains.

Horsman Estate in Charge of Widow—Valued at \$82,000

Edward I. Horsman, Jr., the composer and critic, who died on July 27 last at Summit, N. J., had personal property valued at \$80,000 and realty worth \$2,000. The estate goes to his wife, who is named as executrix, and to his father.

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UDLEY BUCK

Londoners Give Ovation to Beecham at Conclusion of Opera Season

Drury Lane Series Ends with Fine Performance of "Valkyrie"—Sir Thomas's Speech Charged with Optimism—Impressive Music Marks Requiem Mass Held for "Last of Romanoffs"—Hear Memorable Carillon Recital

Bureau of Musical America,
12 Nottingham Place,
London, W. 1, July 29, 1918.

FOR this, the last week of the summer musical season, opera has held almost undisputed sway in London, the only recital being that of Lieut. T. P. Fielder. Of lesser interest was the music at the Requiem Mass for the Ex-Tsar Nicholas II, the dispute over "Tea and Music," de Pachmann's birthday and the advent of the "Proms."

The opera season at Drury Lane closed last evening with a very fine performance of "The Valkyrie," one of the most notable features of the season, the success of which emboldens the hope that we shall soon hear "The Mastersingers" and other works of this musical but revolutionary Teuton. Other features of moment have been the revivals of "The Boatswain's Mate," a delightful opera, and the production of "Le Coq d'Or." All three operas are different from one another, but all are successes, the last named by its satire and its quaintness, allied to its character as spectacle. Sir Thomas Beecham received an ovation at the fall of the curtain—one such as has not been given a manager since the good old days of Sir Augustus Harris at "the Garden and the Lane." In a speech he thanked his supporters and assured the London public that they had "turned the corner" and that by their evergrowing demand had assured themselves of constant seasons of opera in their midst, opera on a level to hold its own with any city in the world, and one that is to be even higher on the return of the company to Drury Lane in February next. There will be a long absence, but one that will be full of provincial work and the maturing of very ambitious plans.

We hear from Scotland that the Carl Rosa Opera Company now in Yorkshire, has had a phenomenal season in Glasgow and that Stephen Phillips' opera, "Dante and Beatrice," has been well received at every production.

In Manchester the question of the advisability of Sunday concerts is again coming under discussion this week. Will morals or music win?

Requiem Mass for Late Ex-Tsar

The Requiem Mass held in the beautiful little Russian Church in Welbeck Street, for the late ex-tsar Nicholas II, the last of the Romanoffs, was a most impressive ceremony. The Very Rev. Eugene Smirnov, chaplain at the Russian Embassy, officiated, assisted by his deacons, and in the congregation were the King and Queen, Queen Alexandra, the Duke of Connaught, the Grand Duchess George of Russia, with her daughters, the Princess Nina, Xenia and Wiasemsky with their attendants. The first part of the service was the rendering of the Liturgy of St. Chrysostom to the quaint Slavonic music, sung by a small but select unaccompanied choir entirely drawn from the ex-students of the Conservatoire of Music in Petrograd. Later the Solemn Mass was equally beautifully and impressively given.

Lieut. Charles Hoby of the First Division of the Royal Marines has just received the degree of Mus. Doc. Oxon, being the only candidate to pass. He has seen much service in South Africa, where Captain Williams of the Grenadier Guards is now stationed, and they are the only two Musical Doctors in the service.

Soloists for "Prom" Concerts

Messrs. Chappell and Co., Ltd., announce that the Twenty-fourth season of Promenade concerts at Queen's Hall, under the conductorship of Sir Henry Wood



Hugh Marlyn, English composer, with the three singers who gave his music written for the performance of "Ratnalar," the Indian play given at Lord Everbush's Hampstead garden. Mr. Marlyn conducted an orchestra and a chorus of fifty women singers, repeating the performance three weeks later at his Wigmore Hall recital. Left to right: Mr. Marlyn, Yegan Thomas, Joyce Gany (daughter of Lillian Braithwaite), Ada Cameron

and the management of Mr. Robert Newman, will commence on Saturday evening, Aug. 10. Moiseiwitsch has been specially engaged for the opening night, on which occasion Mme. Lalla Miranda (Australian) will make her first appearance at these concerts. During the first four weeks forty-seven different soloists will appear, including Percival Allen, Rosina Buckman, Elsie Cochran, Ethel Dyer, Marjorie Perkins, Stralia and Doris Vane, sopranos; Evelyn Arden, Margaret Blafour, Emilia Conti, Lily Fairney, Ethel Fenton, Carmen Hill, Vera Horton and Doris Manuelle, contraltos; Joseph Cheetham, Gerald O'Brien and Sidney Pointer, tenors; George Baker, Powell Edwards, Kenneth Ellis, Aubrey Millward and Arnold Stoker, basses. The instrumentalists include Berthe Bernard, Myra Hess, Elsie Horne, Lilia Kanevskaya, Rachel Owne, Gertrude Peppercorn, Winifred Purnell, Victor Benham, York Bowen, Arthur de Greef and Herbert Fryer, pianists; Margaret Bentwich, Sybil Eaton, Margaret Fairless, Dora Garland, Marjorie Hayward, Arthur Beckwith and Melsa, violinists; Thelma Bentwich and A. Warwick Evans, cellists; Albert Francella, flautist, and Wilfred James, bassoon. Arthur Beckwith will be the principal violin, and Frederick B. Kiddle the organist and accompanist.

A piano recital of great interest was given in Wigmore Hall on Thursday last by Lieut. T. P. Fielder, who has lately returned from the front and will for a time resume his musical life. Vigorous and essentially masculine yet poetic and sympathetic, with a brilliant technique and a firm touch, his methods never fail to attract, and delighted a large audience in the works of Chopin and Scriabine selected.

Last Saturday Vladimir de Pachmann completed his seventieth year. Needless to say he was overwhelmed with congratulations.

Music and Tea, or Tea and Music?

Sir Joseph Lyons and Co. are now enjoying the publicity of litigation to decide whether meals accompanied by music come under the "entertainment tax." In other words do they give concerts with tea thrown in, or is it tea with music as an adjunct? In either case the music does attract and many of our best singers have made their first appearances in the Trocadero restaurant. One of the more recent to be heard there was the young Australian Madeline Collins—who recently sang *Juliet* at Drury Lane under Sir Thomas Beecham, and afterward gave charming vocal recitals in Wigmore Hall.

The Carillons at Cattistock have again rung out over the lovely Dorset country and Mr. Denyn's recital commenced with

an improvised Prelude for bells. In this performance he displayed the different tones of the instrument, the chromatic scales and the arpeggios with such wonderful skill as to make a marked impression upon his audience grouped in the fields around the village. The *carillonneur* then played some Flemish airs exquisitely. Especially realistic was his rendering of Andelhof's "Het Liedje van der Smid," ("The Blacksmith's Song") in the playing of which he produced a complete illusion of the blow of the hammer on the anvil. Next, Mr. Denyn played a fantasy on the opera "Jerusalem" by Verdi. The British songs were faultlessly performed. The classics of Valentin Nicholas and Peichler, in detail and execution, proved a fine contrast to the rest of the program. The National Anthems of the Allies closed the recital. The *carillonneur* had very carefully blended with the Brabançonne the duet of the "Dumb Girl of Portici," by Auber, which recalled appropriately to the present moment the initial episode in the Revolution which provoked the independence of Belgium. On this occasion Mr. Denyn plainly showed that he had not lost the reputation which he enjoyed in Malines before the war as the master of his instrument. We are pleased to hear that by the intervention of His Holiness the Pope, the forty-five bells in the tower of Malines Cathedral are still in their places. All lovers of bell music look forward to the day when Mr. Denyn shall again sit before his beloved instrument and once more charm the multitudes, who will so heartily acclaim his return.

HELEN THIMM.

Votichenko Dedicates New Works to Film Star

Sacha Votichenko, the Russian musician, who is said to be the only exponent of the tympanon, has dedicated his new series of Russian and Polish folk lore music to Mme. Petrova, actress. These works are being arranged for full orchestra as well as for the tympanon and will probably be played between the acts when Mme. Petrova returns to the speaking stage in October in a new four-act play.

15,000 Sing at Dallas

DALLAS, TEX., Aug. 11.—The first community "sing-song," under the auspices of the City Park Board, was held recently in City Park, Sam Losh of Fort Worth, Government song leader, directing. The "sing-song" was in conjunction with the regular band concerts and it is estimated 15,000 persons were present. It is understood a local leader is to be selected for a continuation of the work, but he has not yet been named. W. T. Cox is band leader. E. D. B.

GOLDMAN OFFERS AN AMERICAN PROGRAM

N. C. Page and Gustave Saenger
Direct Their Own Works—
End of Series

The New York Military Band, conducted by Edwin Franko Goldman, gave its twenty-ninth concert on the Green at Columbia University on Wednesday evening, Aug. 14. A huge audience assembled to hear the "All-American Composers' program."

Following Sousa's always well received "Thunderer," N. Clifford Page conducted his own "Scenes from the Opera 'Villiers,'" especially scored for these concerts. The four "Scenes" were strikingly different in character, the fourth arousing the most applause. It was a chorus of victory at the Battle of Worcester. Homer N. Bartlett's "Festival Hymn" was played by request, as was also Victor Herbert's "Babes in Toyland." A medley of patriotic airs, offered as an encore, brought several ladies to standing position as "Dixie" was played, leading us to believe with O. Henry, that Indiana was represented in the audience.

Mr. Goldman's haunting little intermezzo, "On the Green," evoked general admiration. It was composed in May of this year and is dedicated to Mrs. Daniel Guggenheim, through whose interest and assistance these concerts were made possible. "Over There" was the encore, enthusiastically greeted, as always, with this effective recruiting song.

Gustave Saenger conducted his own "Up and Over," which was played for the first time in public. The march is a characteristic one, intended to show the spirit of our troops at the front. It is short and ends rather abruptly, but conveys its message.

A suite of "Three Characteristic Dances" showed Mr. Saenger at his best. The numbers were a piquant Valse swinging to a dainty design of bells, termed "Gracieuse"; "Introduction and Habanera," typically Spanish, and "Dance Grotesque," imaginative and effective.

There were three parts to the community "sing": "Flag of Liberty," by Dr. William Exton of Columbia, which rather conveyed an impression of the French national hymn; "The Orange White and Blue," composed by Victor Herbert for the New York school children, a simple little song of the Dutchmen who first settled New York, written in college song style, and "The Star Spangled Banner," for the words of which many Americans still continue to use their programs.

As a little surprise to the audience and not mentioned on the program, the "Marseillaise" was charmingly sung by Yvonne de Tréville in the original. The hymn was enthusiastically received by a standing assembly, whose approval showed without doubt the place our ally has won in our hearts.

A new march, "Soldier Boys," by Mme. Carrier Worrell, was acknowledged by the composer, who was in the audience, and then the famous old "Second Connecticut March," with its martial drums and reminiscences of days when marching soldiers meant Memorial Day or Fourth of July, was greeted with animation by men and women to whom it meant much more to-day.

Excerpts from "Robin Hood," played by request, completed the evening's entertainment.

Series Concluded

The series came to an end on Aug. 16. Thomas's "Mignon" Overture, Sibelius' tone poem "Finlandia," excerpts from Puccini's "Madama Butterfly" and Goldman's "Columbia" March were among the numbers played. Alma Clayburg sang Bizet's "Agnus Dei." "The Star Spangled Banner" at the beginning and "Auld Lang Syne" at the end, everybody joining in the singing, were enthusiastically applauded by an immense audience. M. L. F.

10,000 Hear Harold Land at Ocean Grove

Harold Land, baritone, sang on Aug. 18 at the Ocean Grove (N. J.) Auditorium before an audience of over 10,000. The young baritone, who is in the U. S. Navy, appeared in uniform.

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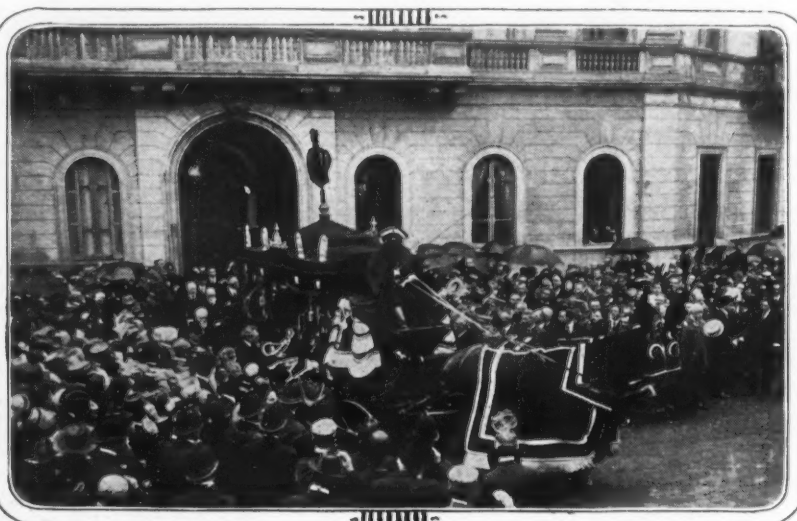
Bureau of Musical America,
Milan, June 30, 1918.

PIETRO MASCAGNI lately conducted the first performance in Milan of his "Lodoletta" at the Lirico Theater. The première of this opera was given last year in spring at the Costanzi, Rome. Since then it travelled northwards encountering success. One can see the master's work in this opera; it requires, however, more than one attentive hearing to understand the psychology of the music. Evidently it finds appreciation everywhere; the full houses at each performance bear witness to this. Caracolo Armani was *Lodoletta* and the Spanish baritone Almogodar impersonated *Giannotto*. Chev. Beniamino Gigli, who sang the part of *Flammen*, is a tenor whose artistic stature is growing rapidly. He is considered one of the foremost tenors in Italy at the present time. Comparisons are drawn between him and Charles Hackett, the American tenor, who made such a success at La Scala in "Mignon," two years ago. Generally the opinion is that the latter's voice is an organ of greater fullness and mellowness. Hackett has also a magnificent stage presence which goes a longer way than perhaps the majority of artists think. America is beginning to send over to Italy some very excellent artists who are a genuine surprise to Italians.

A strange combination of operatic and variety music was heard at the Lirico on May 31. Mascagni conducted the opera part of the program, consisting of his "Inno al Sole" ("Hymn to the Sun") from "Iris" and the "Sinfonia" from "William Tell." The "variety" was by a troupe coming from the British sector of this front. The troupe comprised two British captains, lieutenants and some privates. They sang the more popular songs of the four peoples forming the British Isles. The regular music hall turns given in English were a distinct success. The excellent mimicry supplied the lack of understanding of the actual words. One thing was the subject of general comment: that in these British music hall turns the vulgarity line was never overstepped. This cannot always be said of the variety items outside British and American theatres.

In striking contrast to this variety now came the performance of Mascagni's "Inno al Sole," by an immense chorus. Surely it is one of the most glorious pieces of music ever penned for an opera chorus! The effect is electrifying indeed. Mascagni conducted and received veritable ovation.

The military and civil authorities of the City of Milan attended, as did many officers and soldiers of the Allies. A



THE FUNERAL OF ARRIGO BOÏTO, AT MILAN, JUNE 12

Left: Note Pietro Mascagni, Foremost in Group of Pedestrians. Crowds Pay Tribute as Remains of Famous Composer Are Borne to Last Resting Place

great display of allied flags, usual upon such festivities, enhanced the gaiety of the entertainment.

The association called "Opera Federate di Assistenza e Propaganda Nazionale," on the evening of June 5, in the large hall of the Conservatorium, gave an interesting concert comprising old and new patriotic songs. It was essentially a military evening and given up to patriotic ends. General Angelotti, commanding the Milan Army Corps, the British and French commanders of the respective bases at this front, as well as representatives—now familiar and much admired figures—of the American Red Cross, were present.

The band was military as was also the chorus. The "Royal Italian March" and "Garibaldi's Hymn," to which the poet Zangarini had written words, were sung for the first time. The actual singing of these marching hymns came as an enjoyable novelty to all. The best of the new songs was "1900," so-called because expressly written for and dedicated to the "1900" class just called to the colors. Words were by De Goizueta, music by Lieutenant Costabile Froscio. Signor Fregosi, a professional singer and now a soldier, sang the "Inno alla Patria." His excellent interpretation of this martial song was amply applauded. Other old hymns were "La bandiera dei tre colori," "Addio mia bella addio," and the chorus from Verdi's "Nabucco," but with a new word setting by Zangarini which reflected the vicissitudes of the present war as well as the political outlook. The concert was an immense success as entertainments of this kind generally are. The entrance was free, but all were expected to pay liberally for the programs, the proceeds going to the disabled soldiers.

Monteverde Concert

A series of conference-concerts has been organized by the "Fratelli d'Italia." The aim of these is to promote and diffuse a more intimate acquaintance of the musical glories of Italy, which have been sadly neglected in the compiling of programs of general musical culture. It was Verdi who openly stated that we must return to the old if we wish to find the new. The first of the concerts was given at the large Hall of the Conservatorium. Maestro Orefice briefly summarized the works of Claudio Monteverde, de-

termining the place this great composer should take amongst the originators of melo-dramatic music. Various excerpts from Monteverde's works, "Orfeo," "Incoronazione di Poppea" and "Arianna," were well given by Mme. Adami, Mme. Ruini-Cariboni, and by Mario Sammarco. Adolfo Bossi accompanied on the organ. If appreciation can be gaged by the amount of applause which met each item, these conference-concerts are destined to be very successful.

The professors and pupils of the "Scuola Musicale" of Milan recently gave a concert in the hall of the Conservatorium. Maestro Serafin conducted. The program with the exception of a Sonata for violoncello by Porpora, comprised pieces composed by the professors of the "Scuola Musicale." Maestro Tarluggi's "Stabat Mater," heard for the first time in public on this occasion, was very well liked. It is written for female voices, solos and choruses, stringed orchestra, harp, organ and timbrels. It is a composition rich in melody, typically Italian in its construction. The solo for mezzo-soprano "O dolce madre" and a trio for soprano, mezzo-soprano and contralto were pieces conspicuous for their melodic beauty. The "Stabat Mater" was sung by Frascani, Russ and Garrea, and by the pupils of the "Scuola." The composer had numerous and flattering calls. The other items were a Sonata for Piano by Moroni, a Concerto for Violin, by Professor Ranzato, the renowned violin soloist of La Scala Orchestra, and various pieces of chamber music of Salerni and Delacchi, which were well received.

Arrigo Boïto

Arrigo Boïto, the author and composer of "Mefistofele," passed away on June 10 at his residence in Milan. He was seventy-six years old. A few months ago he was stated to be declining rapidly in health, but nothing beyond this was heard until the collapse came. An internal complaint and heart trouble hastened the end. On June 10, at about eleven in the morning, he asked to be left alone as was his wont all his life for purposes of meditation. A few minutes before noon he expired. He died in that solitude he prized so much, that meditative solitude from which he drew so much inspiration for his works. The news of his death spread quickly through the city, where he had lived for nearly half a century. Boïto was born at Padova in 1842. His artistic life began in Milan at the age of eleven. Among his fellow students were Catalani, Ponchielli and Franco Faccio. Besides being a great composer, he was a poet and writer of no mean standing. During the period of his studies at the Conservatorium here he wrote some patriotic songs and set them to music in co-operation with Faccio. One of these, entitled "Le Sorelle d'Italia" ("Sisters of Italy") saluted Hungary, Poland and Greece.

He left the Conservatorium in 1862 at twenty-eight years of age. He had gained his diploma of "Maestro" and a prize of 2000 lire with which he made a journey to Paris to study. There he was presented to Giuseppe Verdi by Countess Maffei and also to Berlioz. He settled down in Milan, where he became known as musical critic, poet and writer of comedies. In collaboration with Giulio Praga he wrote "La madri galanti" ("The gallant mothers") which was represented at the Carignano Theater in Turin in 1864. There was also a Garibaldian intermezzo in Boïto's life. He volunteered in 1866 and donned the red shirt under Garibaldi along with Praga, Faccio, the

son of Tommaso Grossi, and other patriots. He came through unscathed after some fighting in the Trentino and returned to his artist life. He then set about to finish "Mefistofele," which he had begun some years before. He conducted the opera himself at La Scala in March, 1868. It failed completely because it was said to savor of Wagner. In 1875 the opera was a veritable triumph at Bologna and then journeyed with immense success the world over. Boïto was a great friend of Wagner, whom he admired immensely. He translated the latter's "Col di Rienzo." He also wrote several libretti of famous operas such as Ponchielli's "Gioconda." (His *nom de plume* was "Tobia Gorrio," which is a simple interweaving of the letters of his own name.) He purposely avoided writing libretti under his own name so as to allow his works to undergo full impartial criticism. He also wrote the libretto of "Ero e Leandro," written for Bottesini and set to music instead by Mancinelli, of "Othello," "Falstaff," as well as a "King Lear" which Verdi was to have set to music.

Later in 1877 he published some poetic works in book form, including a poem entitled "Re Orso" ("King Bear"). In 1878 he began working on "Nerone" ("Nero"). The libretto saw the light in 1891 in book form. In March, 1912, he was made a senator of the Kingdom of Italy. The University of Oxford conferred upon him the title of Doctor Honoris; many other honors were his.

A great friendship bound Boïto to Verdi. The librettist-composer and the master composer created together such works as "Othello" and "Falstaff." No petty jealousies came to mar the beauty of this amity.

There has been much talk about Boïto's second opera, "Nero." He rarely mentioned it himself. Modesty was the characteristic trait of his great soul. The truth of the matter was known on his deathbed when, sensing his approaching death, he confided to his more intimate friends that "Nero" was finished. For years and years had this opera been promised to the public, but in vain. Around it was woven a strange veil of hesitating mystery. It was rumored that he did not want it published during his lifetime for fear of its marring the glory of "Mefistofele." But those who had learned to appreciate Boïto's every undertaking, painstaking in every minute detail, knew that "Nerone" could be another masterpiece. Boïto believed in a slow, nascent art, growing, developing, perfecting itself gradually as nature herself. When he had all but finished "Nero" some years ago, only the instrumentation was lacking, and this to him was the easiest task of all. He told Giulio Ricordi of the music publishers of that name, that he had "discovered that he did not know music." Upon which he set himself to study old and new harmonies and polyphonic effects. The result of these severe studies was the news he whispered to his friends before breathing his last: "Nerone è finito" ("Nerone is finished"). "I would just like to touch up the orchestrated parts here and there; a matter of a couple of hours." The irony of it all! He that had worked unflinchingly all his life without ever taking a real holiday or repose, could not have just these two tiny hours at his disposal. But "Nerone" exists. It is ours! Death has not taken it from us, although it has taken the Maestro. But the resurrection is near. When Europe will have liberated itself from the yoke and incubus of this terrible war and the causes thereof, this "Nero," surely a masterpiece, will shine out as a new star in a free firmament. E. H.-CESARI.

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ARGENTINE GREETSPAVLOWA AND TROUPE

Dancers Reach Buenos Aires After Strenuous Journeying—Travel Troubles

BUENOS AIRES, ARGENTINE, June 31.—Anna Pavlowa, the noted dancer, with her company, has just completed a second tour of South America, which has brought her to Buenos Aires. During the journey, the company had many interesting, and, owing to war conditions, not a few trying experiences.

Mme. Pavlowa arrived in Venezuela in November. It is interesting to mention that Venezuela boasts of two Presidents—the only country, I believe, which possesses more than one of these useful appendages. One of the Presidents is elected and the other is Provisional President by virtue of his command of the troops. Both were present at many of the Pavlowa performances and one, the Provisional President, General Gomez, was so delighted with Mme. Pavlowa's dancing that he made her a beautiful gift which took the form of a costly box lined with velvet in the Russian colors. On this lining was written "Anna Pavlowa" in U. S. A. ten-dollar gold pieces.

Next Mme. Pavlowa and her company proceeded to Porto Rico, a sail of four days from Venezuela. A few performances were given at San Juan, and it was while there that she decided to extend her South American tour and not to proceed to the U. S. A. as had been originally intended. She therefore stayed there about two months. On March 5 they left Porto Rico for Brazil. Again there was much difficulty in transportation, as there is no direct line.

The first place they visited in Brazil was Para. This city was the center of the rubber industry and used to be very wealthy and prosperous although now, by reason of the war, its affluence has waned a great deal. The theater there, built in the days of the city's greatest prosperity, is very beautiful. The city is one of about 200,000 population. It was the first time the inhabitants had ever seen a ballet, so that their enthusiasm was correspondingly great. The local historical society and the Society of Beaux Arts gave a great banquet in Mme. Pavlowa's honor.

After two weeks' stay at Para, the company proceeded to Pernambuco, where they stayed ten days; next to Bahia, a city of 300,000 population. These journeys were made under very unpleasant conditions. Their next appearance was at Rio de Janeiro, where they stayed three weeks, appearing at the Municipal Theater.

After Rio they proceeded to Sao Paulo, at which city they had a magnificent reception by press and public and achieved a veritable triumph, being compelled to give twelve performances instead of six, as they had originally arranged. Mme. Pavlowa especially mentioned the fine Municipal Theater, which is only three years old. They next went to Santos and then came on to Buenos Aires. They intend staying here three weeks.

Originally Mme. Pavlowa had arranged to appear at the Odeon Theater, but the stage was found inadequate, so she has taken the Coliseo. The company is practically the same as that which was appearing here before. A new dancer, with whom Mme. Pavlowa is very pleased, Wlasta Masteva, has been engaged for important rôles. Two English girls had to return to England and it was found impossible to replace them, as the British Government would not grant passports for any other dancers to leave.

After the company has finished its stay here it goes to Chile and Peru and then on to the U. S. A., probably taking in Mexico on the way.

DOUGLAS STANLEY.

CLEVELAND, OHIO.—Lester Hodges, a talented artist-pupil of Ralph Leopold, the pianist, has entered the U. S. service. Mr. Hodges, who is barely twenty-one, enlisted in the Navy last June as a member of the band.

CHARLES CITY, IA.—A woman's band has been organized at Fontanelle, Ia., by J. C. Griffith. The name of the band is the Ladies' Rainbow Concert Band.

FORT WAYNE'S MUSIC WEEK

Concerts, Herbert Opera and Lecture Are Features

FORT WAYNE, IND., Aug. 10.—The "Chautauqua week," given under the auspices of the University Club, was opened by afternoon and evening concerts by the Croatian Orchestra.

Two fine programs were given by Vera Poppe, cellist, and Victor Irving, pianist. The cellist played with splendid technique and fine musicianship; the pianist with much spirit. Margery Maxwell, of the Chicago Opera Association, delighted by the beautiful quality and unusual range of her voice. She was assisted by Milan Rusk, violinist. Florence Schubert, pianist, proved herself an able accompanist.

At Monday's concert, Mr. Galbraith sang Scotch ballads and love songs. A saxophone sextet, under Bohumir Kryl, furnished a concert of a novel character. The week was closed by a double appearance of the Chicago Orchestra Band. The most popular feature of the course was the presentation of Victor Herbert's opera, "The Chocolate Soldier," by the Casino Grand Opera Company. The leading rôles were taken by Miss Saunders, Mr. Clemens, and Mr. O'Donnell, all of whom had been members of the original Casino Theater in Chicago. Instructive and entertaining lectures were an essential part of the course.

G. S.

Portland, Ore., Elects Officers for Coming Norwegian Song Festival

PORTLAND, ORE., Aug. 10.—The officers just elected for the Pacific Coast Norwegian Festival, which is to take place from Aug. 31 to Sept. 2, are A. O. Bjil-land, president; O. O. Sletter, vice-president; Adolph Hauke, second vice-president; H. J. Langoe, corresponding secretary; J. O. Berg, recording secretary; J. H. Clifton, treasurer; Otto Lien, marshal; Rudolph H. Moeller, director in chief.

The fifth concert in a series of Tuesday evening organ recitals by Lucien E. Becker was given in the Reed College Chapel. The program was made up entirely of American and English compositions.

WALTER PFEIFFER WINS FRESH HONORS AT WILDWOOD, N. J.



Walter Pfeiffer, Philadelphia Conductor and Violinist.

Rounding out his third consecutive season at the Casino Auditorium, Wildwood, N. J., Walter Pfeiffer and his orchestra are meeting with success at this resort. Large audiences are usually in attendance. His programs are distinctive, covering a wide range of works from symphonies and symphonic poems to light and grand opera, and under Mr. Pfeiffer's baton artistic results are attained.

Earl Waldo Marshall, the newly engaged tenor of the Metropolitan Opera Company, and Mary Barrett, the Philadelphia soprano, were recent soloists.

In addition to the regular concerts a series of "Liberty Sings" are being successfully given. Commenting on this, Mr. Pfeiffer said: "We musicians cannot do enough to support the community singing movement, the results of which will be of great benefit to our country and our music. I have offered my and my orchestra's services for a concert for the wounded American soldiers at Cape May Hotel, Cape May, N. J., which is now under consideration. This concert is expected to take place this month."

Aside from his many summer activities Mr. Pfeiffer is and has been for three years conductor of the Franz Schubert Bund Symphony Orchestra and first violinist of the Philadelphia Orchestra.

12,000 YOUNGSTERS CLAMOR FOR SONGS

Later-Day "Children's" Crusade, at Big W. S. S. Rally, Wanted Music, Not Speeches

A "Children's Crusade" that almost threatened because of the nearly unbearable heat to terminate as unsuccessfully as the mediaeval one, was staged in Madison Square Garden, New York, on Aug. 15. Twelve thousand youngsters, each battalion under school and borough banners, trooped in to celebrate with a big rally the ending of the War Savings Stamp campaign in the public schools.

An elaborate program, including songs by Florence Easton, Francis MacLennan and Edna Joyce, and speeches by well-known orators, had been staged and was partly carried through. In other words, the wilted, tired little crusaders didn't want any speeches and they showed it so plainly if not perhaps as politely as their parents might have wished. But they did want to sing and be sung to.

Col. E. A. Havers of the War Savings Committee presided. He tried to harangue the multitude of youngsters through a megaphone. He might just as well have besought Niagara for silence. The children, including many picturesque groups of Boy Scouts, Campfire Girls and Junior Naval Reserves, liked the singing and they stamped their approval of the music of the naval band of the United States battleship Louisiana.

The speakers of the occasion were Joseph Mitchell Chappell, a Boston publisher, who recently returned from the front, and Ensign H. Erlanger, U. S. N. Each undertook to make his address, but each gave it up after about three minutes of violent gesticulations and profuse perspiration. The children were in holiday mood and would not be denied.

The speaking contests projected as a feature of the occasion were consequently postponed, and singing was in order. In chorus the tired but spirited twelve thousand gave "The Star-Spangled Banner" with excellent volume, and sang

other patriotic songs inspiring. They appreciated and encored Edna Joyce, vocalist and chief yeoman in the navy, and proved themselves familiar with all the popular war lyrics. But they reserved their greatest salvos of applause for William J. Reilly, first class electrician in the Naval Reserve, better known in the service as "Ragtime Reilly." Mr. Reilly's magnetic leadership was irresistible. They joined him in singing "Keep Your Head Down, Fritzie Boy" and when he gave them "Over There" they came in on the refrain with a gusto that would have thrilled even the author of that wartime classic.

But the combination of temperature with emotion was too much for certain of the juvenile crusaders, and after about five or six had fainted, it was decided that it was best to let General Humidity and his lieutenant, Very Mean Temperature, have the best of it for the present, and the little army retired in good order.

Bid Farewell to Camp Grant (Ill.) Camp Concert

ROCKFORD, ILL., Aug. 13.—As a farewell entertainment for the Eighty-sixth Division, Camp Grant, soon leaving for France, a program was given Sunday night, Aug. 11, at the Liberty Theater. Harry Neville, camp dramatic director, in charge. The proceeds will be given toward a fund for the purchase of wig costumes and properties for dramatic work of the division overseas. Francis Ingram of the Chicago Opera Association, accompanied by Lloyd Rowles, 161st Depot Brigade, gave a group of songs, including the "Habanera" from "Carmen" and English songs. Other numbers were two one-act plays; a number by the Musical Trio, Arthur Kratzenor; Avern Scolnik, violinist, and Lloyd Rowles, pianist; excerpts from "Chimera of Normandy," by ladies of the Rockford Mendelssohn Club and men from Camp Grant; English comic songs by Captain Cyril Oake of the Allied Officers' Mission; whistling selections by Frank Bardon, 161st Depot Brigade; monologues by Arthur Angel Machet and Stanley, 161st Depot Brigade. The program was repeated Aug. 12 at the Liberty Theater, with Lorene Rogers, soprano, as soloist, and again on Aug. 13 in the open-air arena before the 161st Depot Brigade headquarters. H. F.

LYDIA LYNDGREN

Soprano



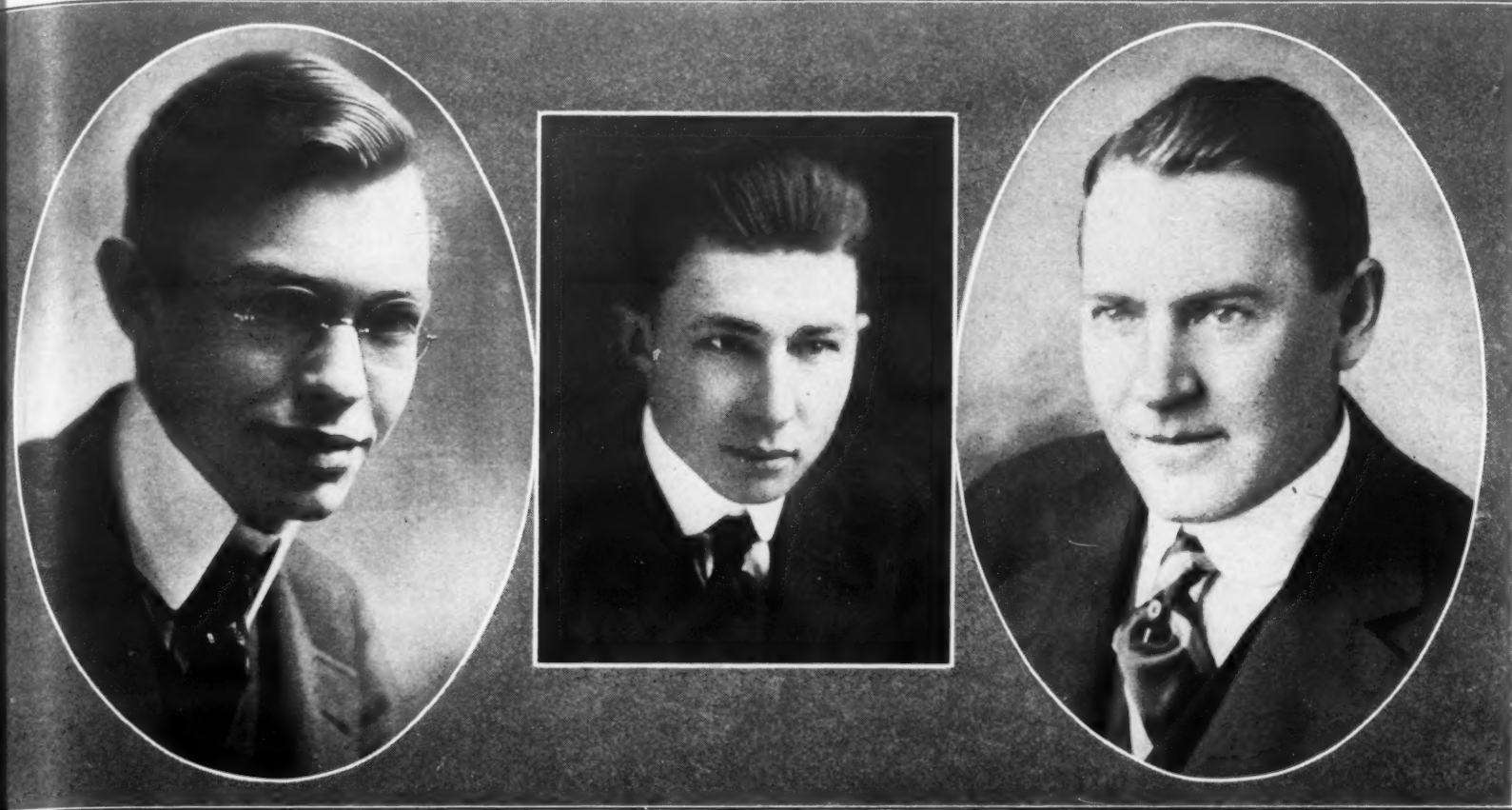
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NEBRASKANS UNITE IN SONG FESTIVAL



Left: Howard H. Hanson, Composer-Pianist, Festival Soloist. Center: Ferd E. Anderson, President Inter-Community Festival Association, Wahoo, Neb. Right: Julius Olson, Director of Festival Choral Music

WAHOO, NEB., Aug. 12.—The second series of inter-community "sings" to be held at Wahoo, Saunders County, came to a close last evening with the second annual Song Festival, an enjoyable and inspiring event, which took place in the Luther College Chapel, and was participated in by nearly a hundred picked singers from the villages of Malmo, Mead, Swedeburg and Wahoo. The singers of Saunders County have become quite noted for the excellence of their singing, particularly in their own Swedish folk-songs—and it is of interest to note that the Song Festival movement has become a permanent fixture here, well organized and assured of the enthusiastic support of the many business men and busy farmers of the district. A good spirit and enthusiastic patriotism were much in evidence at the gathering last night.

The Festival proper opened with an old-fashioned picnic supper on the college campus, attended by merchants of the four towns most interested, whole families of townfolk, teachers of the college, busy farmers, many of whom drove many miles to be present, and many of the college students. While enjoying the picnic supper the writer remarked upon the large Red Cross flag which stands upon the high water tower—so conspicuous that it can be seen for many miles—and was told that Saunders County is the Red Cross county of the United States, having given more than 100 per cent of its quota, the largest amount according to its population and resources in the nation, a record of which it is justly proud. It was to be

expected, then, that the evening's singing would begin with the "Star-Spangled Banner," sung by the large chorus with thrilling effect. It was not sung thoughtlessly, as is often heard, but with care and patriotic fervor, each word of the text receiving its proper emphasis.

Julius Olson, a merchant of Malmo, directed the singers. Particularly beautiful were the Swedish songs "Shöni Maj," "Lärkon slar i skyn," "Sof i Ro" (in which the incidental solo was done in beautiful style by Ferd Anderson) and a Grieg song, "Den Store, Hvide Flok." The Male Chorus, including many splendid voices, sang also the Grieg "Land Sighting," and two sacred numbers, "Gloria" from the Twelfth Mass by Mozart and the Wennerberg setting of the Fortieth Psalm of David were well given by the entire Festival Chorus. A war song, new to this section at least, was sung with rousing spirit, "Farewell, Boys in Khaki," to the tune of "Onward, Christian Soldiers."

Howard Hanson, director of the Theoretical Department of the University of the Pacific at San José, a former Wahoo resident, was the soloist of the evening. Mr. Hanson was warmly welcomed and presented three of his new compositions for piano, "Joy," "Yearning" and "Desire." Mr. Hanson was heard in original work at the first festival last year, and his work was effective at that time. He showed in the tone poems presented a fine grasp of the technique of writing; there were moments of great beauty in "Desire"; "Joy," to the writer the most effective of the three, is well worth many hearings. All three are written in modern

idiom, but are at all times melodic and eminently pianistic, and are to be used by prominent artists before the public the coming year. Ruth Eliason sang an old English air and was encored.

The election of officers resulted as follows: President, Helga Horrell; Board members from Mead, Alvin Jepson and Ed Gustavson; from Malmo, Director Julius Olson and Herman Lingren; from Swedeburg, Ruth Eliason and Rudolph Swanson, and from Wahoo, Alfred Brodahl and Florence Thompson.

Immediately preceding this closing festival the singers gave the "Messiah" at an evening service at the Bethlehem Church before a very large audience. On this evening the chorus was conducted by Prof. Carl Malmstrom of the college faculty. Mrs. Elmer Eliason and Helga Torell acted as accompanists, and Earl Morin as concertmaster. The specially engaged artists for the occasion were Walter Wheatley, Jessie Doyle Murray, J. Edward Carnal and Effie Johnson.

Other musical activities at the college are the annual concerts given by the Chaminade Glee Club, the membership of which is limited to twenty women. Effie Johnson of the college faculty is the director, and has been able to achieve some splendid results. There is a large waiting list, and with the members, as they are, nearly all voice students at the college, the solo work is done by club members also. The club has given several local concerts during the year and has toured this section of the State. Edith Chilquist is acting president and Esther Lind accompanist.

The Bethlehem Choir has over thirty members and, notwithstanding the comparatively small membership, has been able to give such works as the "Creation" during the year. The Harmony Four, a male quartet, of which Professor Malmstrom was also director, did much the past year in the way of community music work. These singers toured the State, visiting, among other places, Osceola, Swedeholme, Stromsburg, Holdrege, Axtell, Funk, Bertrand, Swedeburg, Malmo and Mead.

The Schubert Male Chorus concerts are outstanding features of the musical life of the town and the uniform excellence of the voices is quite remarkable. Aside from its own concerts, the club has been instrumental in bringing to Wahoo many artists of renown, both as soloists with the club and in concert.

HAZEL GERTRUDE KINSELLA.

ROCKFORD, ILL.—Mrs. Mae Graves Atkins, soprano, has left for Lincoln, Neb., to join the Chicago Opera Quartet; including John B. Miller, tenor; Rose Luttiger Gannon, contralto; Magnus Shultz, baritone, and Edgar Nelson, accompanist. They will make a Western tour. Mrs. Atkins has coached with Frank La Forge and studied with Mme. Sembrich for the past two years.

WATERLOO, IA.—Mrs. Rose Richard Marshall, who for several years was known here as an artistic violinist and instructor, has moved to Webster City.

MUSERGIA CLUB IN CONCERT

New Albany, Ind., Hears Louisville Singers Interpret Negro Music

NEW ALBANY, IND., Aug. 13.—The "Musergia," a club of colored singers from Louisville, augmented by a mixed chorus of 100 voices, gave a folk-song concert at Glenwood Park on Monday evening.

The old Negro Spirituals, as well as the more recently harmonized forms by Harry T. Burleigh, Coleridge-Taylor and R. N. Dett, were presented with a fervor only obtained by colored singers. There was something thrilling about the humming of the huge chorus in connection with the work of certain of the soloists, and the absolute loss of self in the enthusiasm with which many of the better-known songs were given. "Deep River" is beautiful at any time, but sung by this chorus it revealed beauties hitherto unsuspected.

Other numbers given were "Little David, Play Your Harp," "Didn't Hear Nobody Pray," "Swing Low, Sweet Chariot," "The Ante-Bellum Sermon," "Roll, Jordan, Roll," "Ain't You Tired of Sinner?" etc.

The chorus was trained by Mme. Azalia Hackley, of Chicago, and its work, done almost entirely without accompaniment, was remarkably true to pitch. Mrs. M. T. Mahon sang Burleigh's "Mammy" in an appealing voice with fine feeling. H. P.

WATERLOO, IA.—Mr. and Mrs. Kenneth E. Runkel gave a recital on Aug. 9. Mr. Runkel, after five years' absence in Clinton, has returned to be organist at Grace M. E. Church, where Mrs. Runkel will be soloist. Enjoyed selections were the "Persian Suite" of Stoughton and Percy Grainger's setting of an Irish ballad. Mrs. Runkel, after insistent requests, repeated Foster's "The Americans Come."

CHARLES CITY, IA. — Homer Rodeheaver, baritone; George A. Brewster, tenor, and Robert Matthews, pianist, gave a concert at Cedar Falls, Friday evening at the College Auditorium. The trio was associated with "Billy" Sunday's evangelistic company for several years and now has formed a concert trio. Mr. Matthews spent most of his boyhood in Iowa.

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Marie Morrissey Wins Commissions As Colonel and Lieutenant

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IT was Sir Thomas Moore who eulogized the "Minstrel Boy." It is one of his descendants, Marie Morrissey, the contralto, who has expanded the meaning of his poem. Time was when minstrelsy in war might be relegated to the male sex, but now there is an army of women, who, armed with the symbolic harp, as it were, are bringing music to the men in the camps and in the trenches. And of this Legion of Song Marie Morrissey is one of the leaders.

We sat in Miss Morrissey's studio surrounded by photographs of the great. On some of the pictures of the younger men were pinned tiny service flags—still unknown, these men, but no less great. "About what side of my work would you like to hear?" said Miss Morrissey.

Somewhat bewildered by the necessity of choosing, the writer, nevertheless, requested to be told about the patriotic work done by the singer. The judiciousness of the choice was immediately made apparent by Miss Morrissey's enthusiasm.

"There is nothing I have enjoyed so much, nothing which I can enter into with more spirit, than my work with the men," said Miss Morrissey. "Of course, there is nothing that assumes more vital importance. Personally, I now consider myself a soldier in everything but uniform—I have been out to the camps so very much.

"There is an enthusiasm and appreciation about the camp audiences that is most gratifying, and certainly one may also call them discriminating. They do enjoy the classic music, especially when it is well done, but they also have an intense fondness for our sentimental ballads and, of course, the patriotic songs. I have discovered, too, that they have a nice idea of the fitness of things, and of the proper and honest atmosphere which music must have. They like music to be artistically and distinctively done, and I know that they would invariably resent any cheapness or unnaturalness in singing.

"Being down at the camps so often, I have had some extremely interesting experiences there. It was not so long ago when I was called upon to be whole commissary department—nearly. I gave a concert one evening for the men at one of the camps near New York—and after it was all over the officers gave me a party in their quarters. There were about thirty officers, the wife of one of them and myself. When we got to the quarters the men decided they were very hungry—and circumstances pointed directly at me to turn chef. I went into their kitchen, and I may say that the giant kitchen utensils were a bit difficult to handle. Scrambled eggs and bacon was to be the menu and, though I had made both of these 'courses' for three persons, I had never made them for thirty-three. I did finish the cook-



Marie Morrissey, American Contralto

ing finally, and we had our meal at two in the morning. Then, after I had acted as cook, the officers made me turn singer again, and until four in the morning I entertained them, without accompaniment, of course. Nevertheless, the officers gave up their quarters for me, and I slept comfortably after, but only for two hours, because I had to be up for reveille. Next morning the men in the surrounding barracks told me they had kept the windows open all night to hear the singing.

Wins Her "Spurs"

"One of the things of which I'm proudest about my camp work is that it has brought me several 'commissions'

in the army. The men of the 303d Engineers have chosen me as an honorary colonel, and I am also a lieutenant in the 310th Infantry. Both of these divisions are now in France. Many of the men write to me constantly, and I make it a point of writing to them as often as possible, because I think that letters mean so much to them. To some of the men I write every day, to others several times a week, but I spend most of my leisure time knitting or writing. Some of my free time I also spend in exercise because I believe that one must keep in perfect physical trim; I go horseback riding each morning, and there is no exercise which I enjoy more; I also swim and motor a good deal—that

is, when I am not practising or writing or knitting."

From talking of the soldiers Marie Morrissey turned to another topic as tall patriotic, that of American music.

"We musicians have also a firm responsibility toward American music now. For my own sake I would be in favor of giving all my programs of American music—I should like tremendously to do so. But, of course, some of the clubs before which I sing were some of the old classics. I have found no dearth of good music of the best type among our American compositions, and these would be enough to make up the whole season's repertoire.

"Great numbers of American songs have been sent to me, and at present from this pile of music I am picking out those which I can include in my concert. I found that in almost all the songs there is a good deal of merit, and some of them are excellent.

"Each afternoon with my accompanist we go over the songs and choose the best of them. Through singing so many of them I find that there has been a apparent change in the type of music written by American composers. Formerly the songs were of a shorter type, lighter perhaps, and of a kind that did not afford such excellent possibilities for concert singing. Now they are of much more sustained character and a more serious and deeper quality. I say, there are so many which are excellently adapted for concert work that a singer might make up her repertoire entirely of them. Many of them which I have not been able to choose are admirable, but they were not adapted to my voice, and it is my firm opinion that an artist in choosing her songs must be most careful that they suit herself and her voice.

"As to German music during the war I think it should be excluded from the programs here. Without depreciating or casting imputations on German music or denying the greatness of some of it, nevertheless, believe that during the conflict we should not permit German music to have any influence here even in art. Personally, I shall sing no German music, and I believe that none of the American singers should.

"In line with Americanism, I am looking forward to this coming year's tour when for the first time I shall go all the way out to the Pacific Coast and have a chance to see America. Before this I have only been out as far as Utah, seemed to me quite a distance—and when most Easterners call Pittsburgh the West, it is. But my Western friends used to say to me, 'Utah, why that's really West.' And so now I'm going as far as I can go. I have a great desire to see our Rockies, to take long horseback rides through the mountains and to see the scenery there and know all about the country. Until one travels outside the United States, you never know how much you love them. I traveled through Canada last year, up through all the beautiful *Evangeline* country. It was just before we had gone into the war and the Canadians were not yet convinced of how earnest we were with them. In the interior of Canada an American was *persona non grata*. We on our return, when we got to Montreal and Niagara and saw the American flag, we realized how very much Americans means for Americans—we were never so happy, never so appreciative of our country."

F. R. G.

HARTRIDGE WHIPP

American Baritone

Engaged for Maine Festival

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ECHOES OF MUSIC ABROAD

Puccini Finds Background for New Opera He Has Begun in the French Revolution—Tetrazzini Sings in Rome to Raise Funds for the War-Maimed—England's Music in War-Time Committee Has Made Noteworthy Record in Aiding Concert Artists Hard Pressed by the War—New Italian Tenor Engaged for Chicago Opera Company to Be Kept Busy in Italy Until He Sails for America—Many Opera Houses in Italy Revive Rossini's "Moses" by Way of Celebrating a Centenary—Turbulent Leaders of New Italian School Gaining Wider Recognition—Ernesto Consolo Joins Forces with Arrigo Serata in Florence

WHATEVER Giacomo Puccini's faults may be, idleness is not one of them. He evidently doesn't loaf much more than his press agent—or is it his publisher's press agent?

Now with his three-one-act operas—"Il Tabarro," "Suor Angelica" and "Gianni Schicchi"—all ready for their première after having been duly press-agented through a period of three or four years, the composer of "Madama Butterfly" and "La Bohème" has his clean slate already smeared with sketches for a new three-act work. And for the background of this, his newest opera, Puccini has gone back to the French Revolution and the somber year of 1793.

Meanwhile, what has become of the opera with an English rural setting, which he was said to have in mind for Geraldine Farrar after his visit to New York for the world première of "The Girl of the Golden West"?

Music Helping to Win the War

Admirable work has been done in England by the Music in War-Time Committee of the Professional Classes War Relief Council in alleviating the financial distress the war has brought to many musicians, while providing at the same time musical entertainment of a high order for wounded soldiers and also munition workers. At a recent meeting of the Council Sir Hubert Parry, chairman of the committee, who presided, took occasion to say:

"We are told that our concerts are as good as so many extra beds in military hospitals, as the concerts get the men quicker on their legs than would otherwise be the case. We have also been told that our concerts to the munition workers have extraordinarily invigorated the work of those engaged in munition making, and that after the concerts there has been an actual increase in the manufacture of implements of destruction. At first our boys were very bored with piano solos, but now they insist on first-class pianists, and have even got up to fine chamber music."

The record of this organization's achievements is eloquently indicated in an official circular recently published. It speaks for itself:

3000 concerts; 280 concerts in London hospitals; over 10,000 engagements for performers, whose fees have been paid by the committee at a cost of \$45,000.

Luncheon-hour concerts to munition workers. 4000 people are thereby entertained weekly.

514 concerts in nearly all the English counties and North and South Wales, under the ægis of the British Red Cross Society and the Order of St. John of Jerusalem, in hospitals, military and Red Cross, and so forth.

An urgent appeal has been made to "all lovers of music and frequenters of concerts" for funds to help carry on the society's activities as "the soldiers want the concerts and the musical artists want the work."

Tetrazzini Sings for Soldiers in Rome

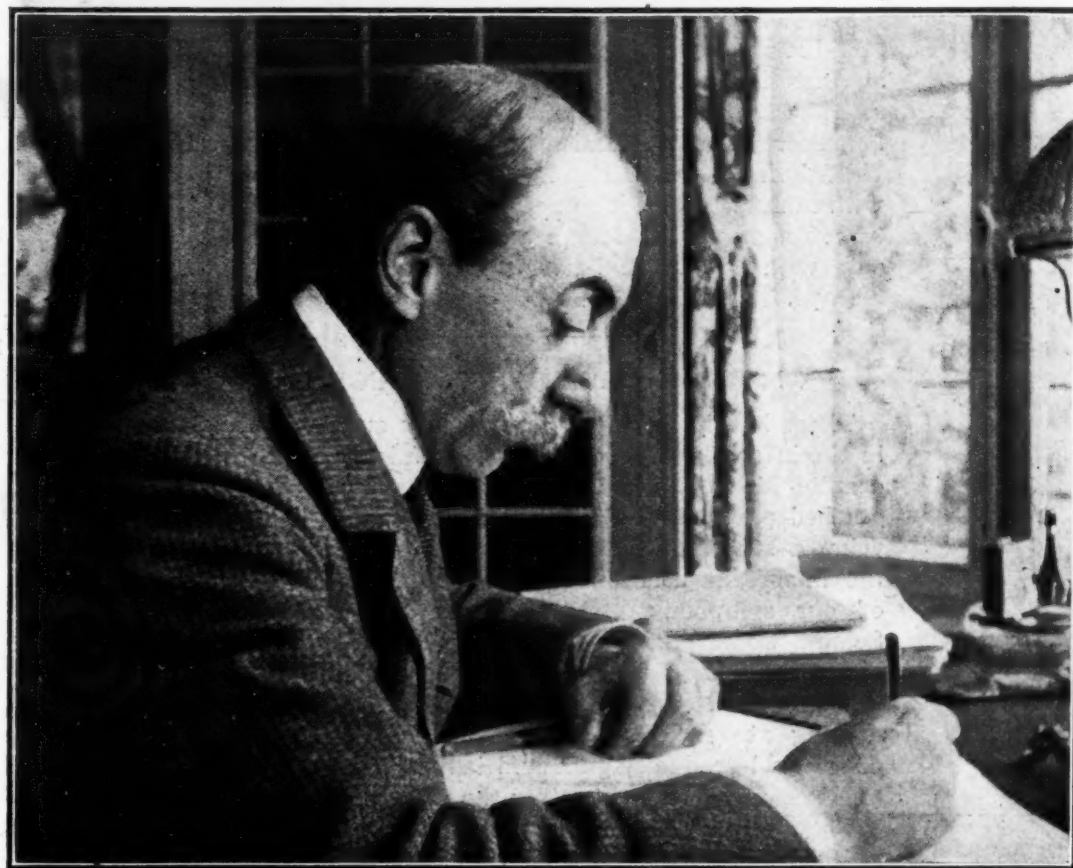
Only for war benefits does Luisa Tetrazzini sing nowadays. When the war is over she will in all probability set out again for England or this country, but for the moment she continues to live quietly at her home in Milan, breaking her war silence only for the sake of the fighting men of her country or their allied comrades.

Rome heard the Florentine diva again not long ago and gave her a royal reception. The concert was given to increase the fund for the men mutilated in the war and the Augusteo was crowded by an audience much less familiar with Mme. Tetrazzini's singing than we are here, for this songstress has made her reputation practically entirely beyond the borders of her native land. The "Mad Scene" from "Hamlet" was her principal program number. Her voice

seems to have been as fresh as ever and the brilliance of her coloratura work to have created its usual effect upon her audience.

New Vogue for Early Rossini Opera

In producing Rossini's "Moses" next season Cleofonte Campanini will fall in line with many of the opera directors in Italy, who have revived the work this year by way of celebrating its centenary.



André Messager, Who Will Soon Tour the United States as Conductor of "La Société des Concerts du Conservatoire de Paris"

Probably the most noteworthy of the productions in Italy was the one at the Costanzi in Rome, to which Nazzareno de Angelis, "a Moses of truly formidable proportions," lent his "superb powers." Alessandro Dolci, who will appear in the work in Chicago, had the tenor rôle and Ettore Pamizza conducted.

Although "Moses" was first presented at the San Carlo in Naples in 1818, it cannot strictly be claimed that this year marks its centenary, says the Rome correspondent of the London *Musical Times*, for the composer almost entirely rewrote his work, and largely added to it, for its representation in Paris in 1827. Indeed, even in 1818 it underwent alteration, and an amusing anecdote is related concerning the origin of the famous "Prayer of Moses," the air "Dal tuo stellato soglio," with which the opera closes when the waves of the Red Sea overwhelm the hosts of Pharaoh. Originally, this inundation took place while Moses and the Hebrews, in silence, and with arms uplifted, approached the edge of the shore. Unfortunately, the theatrical mechanism of the San Carlo a hundred years ago had not reached a high grade of perfection; and the "waves" were so many strips of canvas under which a number of supernumeraries crawled, and which they agitated with their shoulders. The effect was grotesque and the curtain fell amidst general merriment.

The author of the libretto, one Tottola, resolved to save the situation and after much cogitation he burst one morning into Rossini's bedroom, where the master lay still in bed, exclaiming, "I've saved the last scene of 'Moses,' Master, read this," and refused to go away till the composer had read the MS. which he had brought—the words of the air "Dal tuo stellato soglio." Rossini at first was annoyed, then grew thoughtful, then bounded out of bed and, in his shirt as he was, sat down at his table, grabbed a few sheets of music paper, and with lightning speed wrote down the air. Fin-

ishing the composition without even re-reading the sheets, he threw them to the poet, saying, "Give these to the manager and tell him to see that all goes right to-morrow evening."

On the following evening the audience, settling itself for the expected inundation, was surprised to see *Moses* with his followers advance toward the footlights, instead of retiring toward the background as before. Surprised and

delighted with the "Preghiera," their enthusiasm was boundless, and at the end of the opera the stage was invaded by the composer's admirers. Rossini, however, replied to all the compliments with a disclaimer of all merit: "Don't praise me," he said, "it's that son of a dog, Tottola, that had the idea."

New Chicago Tenor as a Shuttle

Campanini's new tenor, Alessandro Dolci, who is to take Crimi's place in the Chicago company, will be playing the rôle of a shuttle between Genoa and Bergamo for the next month, as he is engaged for the short opera seasons running conveniently in those two cities from the latter part of August until the 22d of September.

For this early autumn season in Bergamo, the operas will be "La Gioconda," "I Puritani," "La Forza del Destino" and "Un Ballo in Maschera." The Genoa repertoire for the same period will consist of "Wally," "La Bohème," "The Masked Ball" and "Rigoletto."

Carlo Galeffi, the baritone, is also to be one of the Genoa company and at the end of this engagement he will go to Turin for part of the regular autumn season at the Chiarella in that city. The season there begins on Sept. 28 and runs until Dec. 15, but Galeffi must leave before the end to attend the rehearsals for the premières of Puccini's three one-act operas at the Costanzi in Rome in December.

As for Campanini's new tenor, the temptation to pun on the aptness of his name is almost irresistible. His troubles in that connection will undoubtedly begin the minute he reaches Chicago.

Ernesto Consolo Plays in Florence

From Florence comes the report of the fine artistic success, in addition to the equally satisfactory financial results, of two sonata recitals given by a pianist, who made many friends during

his long sojourn in Chicago and New York and a violinist who found much favor here on his one and as yet only concert tour of this country.

Ernesto Consolo was the pianist, Arrigo Serata the violinist. The concerts were given to swell the Red Cross funds for combating tuberculosis and it is evident that the names of these two artists were potent to draw very large audiences.

The Most Powerful and Most Debated Man in Italy's New School

Italy's exponents of Futurism have had the spotlight focussed upon them for several years now. Perhaps the world is beginning to catch up with them so that their Futurism can no longer be called Futuristic. However that may be, their own country is evidently beginning to take them for granted. G. Jean-Aubry, that discriminating French critic, who is writing in English on the musical revival in Italy in London *Musical Opinion*, draws vivid portraits of the two leaders of this school.

The most fiery elements among the young Italian composers are G. Francesco Malipiero and Alfredo Casella, he says. As for Malipiero, "he has assimilated all the newest resources in musical expression."

"He has a taste for new combinations in chords and a great talent for the effective use of tone-color—his handling of the orchestra is perfect. With Maurice Ravel and Igor Stravinsky he shares the distinction of being one of the best orchestrators of the moment. His weird, fiery and at the same time supple nature seems at home with the orchestra; he has neither the violence of a Stravinsky nor the grace of a Ravel; there is in his work a vehemence coupled with restraint, a burning passion which never descends to noise or pomposity. His turbulent soul is still seeking and has not reached its full development, but he bears within him the seeds of greatness, and one of these days we shall see our hopes fulfilled."

Alfred Casella's wonderful assimilative faculty, continues Mr. Jean-Aubry, has rendered his grasp swifter than other men's of all the new musical personalities which abound on all sides. "At the present moment he is one of the most cunning of the artificers in this revival of nationalism in Italian music; his inexhaustible energy, his power of organization, his taste for proselytizing, a disposition grave perhaps at bottom, but with a delightful sense of humor and of irony—all this combined makes him the most powerful and also the most debated personality of the Italian school."

"This fact was proved by the demonstration that took place when the orchestra of the Augusteo last winter in Rome performed for the first time his 'Heroic Elegy in Memory of Italian Soldiers Killed in the War.' The supporters of a past, trembling on its foundations because of its sterility, protested not against a work which they did not know and which could hardly be heard, but against the artists who refused any longer to use the old hackneyed forms of melody and harmony."

This manifestation of disapproval had the usual effect—it strengthened the position of Casella and made his influence more widely felt. It has caused no little bitterness among these backward spirits that he was in 1915 appointed professor of the piano at the Royal Academy of Saint Cecilia in Rome, to the same chair that Sgambati held. Hence he is now no longer an isolated artist, but a teacher, with the fullest knowledge of the technique of old and new works, and it is in his power to disseminate ideas of freedom in the very heart of an old institution.

Over 1000 Strads in All

It has been computed that the great Stradivarius produced during his long, industrious life considerably more than 1000 violins, violas, cellos and other instruments of the fiddle tribe, says London *Musical News*. No fewer than 540 of these have been located up to the present time by an English firm. As Stradivarius was born about 1644 and died in 1737, many of his instruments are over 200 years old. J. L. H.

ADAMS, MASS.—Chaplain Wood, who is working at three base hospitals in France, has written to Rev. C. O. Rundell of St. Mark's Church of Adams, stating Musician Beaudry of Company M, who was wounded, is recovering.

Walter Greene, the young American baritone, whom Daniel Mayer is bringing out in recital in November, has been engaged by the Society of American Singers as one of its singers.

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New York, August 24, 1918

AGAIN THE KAISER IS WRONG

If the war lord of Prussia is correctly quoted by his ex-American dentist, who is writing a series of articles for the daily newspapers, he again shows an amazing ignorance of conditions in the United States—an ignorance which is slowly but surely plunging his whole nation into rout and ruin.

Wilhelm prides himself on his wisdom in a thousand diverse subjects. He has assured himself of his competence to discuss musical subjects with all the authority and intimate knowledge he displays, for instance, in his profound observations on religion. He deplores the great sums paid by Americans to foreign opera singers, thereby demoralizing the German musical market, and observes further:

"The worst of it is that while the *nouveau riches* in America have the money to entice the singers away from Europe they haven't the education to understand what they are singing about."

In this country we are naturally curious enough to want the best that Europe or any other part of the world has to offer. We want to learn all we can. We have not reached that degree of *kultur* flaunted so shamelessly from Wilhelmstrasse that takes upon itself the right to final judgment in all matters.

It may be that in our *naïve* anxiety to cull the greatest from all shores, we have occasionally overpaid, although it must not be supposed that we have done so unconsciously; we were obliged to in order to obtain the artists we wanted. But we may lay claim to the redeeming quality of quickly discovering our own mistakes. And that is why so many singers who have been hailed as the Kaiser's favorites have come to us, have been found wanting and have been given their passports. Of all the bad singing that this country has for a space tolerated in years past a dominating portion of it was "made in Germany."

THE CASE OF FREDERICK STOCK

The proceedings which threatened to force Frederick A. Stock out of the position of the conductorship of the Chicago Symphony Orchestra, have attracted national attention.

Mr. Stock was born in Germany, where he received the greater part of his musical training. He came here in 1896 and has since been a resident of the United States. Although he had taken out his first papers as a citizen of the United States, like many other for-

eigners in times of peace, he neglected to complete his citizenship.

In 1916, at the request of the trustees of the orchestra, he attempted to secure his second papers. He then found that his first papers had become invalid and he had to re-apply for first papers. It will therefore be 1920 before he will be eligible for full citizenship.

By the action of the Chicago Federation of Musicians, which was rescinded later, all musicians who have not been naturalized would have been automatically ousted from membership. This means that Mr. Stock would have become "non-union," and even though the trustees of the orchestra were disposed to overlook the technicalities which bar him from citizenship, his position might have been untenable because, according to the union rules, union members can play only two weeks under a conductor who is not himself a member of the union.

As a musician and conductor Mr. Stock has enjoyed enviable support not only in Chicago but throughout the country where his work is well known. His record shows that he has been an artistic progressive and that he was among the first to find a place, wherever circumstances permitted, for the American composer on the programs of his orchestra.

We do not believe that he represents the type of German-born musician who has ever borne a secret grudge against the country which has extended its privileges and its hospitality to them, or that, like many others, he has ever given expression to views unfriendly to the United States. But these are days when we examine with minutest inspection not only the spirit but the letter of a man's patriotism and right to stand side by side with us in the battle against the mad dogs of Europe.

MAKING AMERICAN CONDUCTORS

There is a lot of sound sense in the suggestion made in the interview given last week by Adolf Schmid, who, despite his cognomen, is a British subject of distinguished parts, to the effect that America will best develop a school of orchestral conductors by cultivating the important position of assistant conductor in each of our symphony orchestras. In this position Mr. Schmid would place loyal Americans who have the ambition and talent to become head conductors and who require the necessary training and routine. By conducting at rehearsals and at popular concerts these men would gradually gain sufficient experience and self-assurance to qualify them for the more important work.

The success of such a plan would, of course, depend largely upon the spirit of co-operation between the chief conductor and his assistant, and the sympathetic attitude of the members of an orchestra.

The philosophy of the day is not turning toward the ideals of isolation. We will probably never come to the place where we will reject constructive, stimulating help from the outside, whether it be in political, industrial or artistic matters, providing such aid contributes to our own national development. America will never be satisfied to build a wall of exclusion about its musical garden. But, in our open-mindedness we must not neglect the talent that lies dormant among us waiting for the opportunity which we have so consistently in the past denied it.

Legislators who pride themselves on interpreting public sentiment may read with profit the protests of thousands of musicians from Maine to California against the proposed twenty per cent tax on concert and opera tickets.

The musicians of the country have spoken.
What will the Congressmen and Senators do?

British Music Convention Would Co-operate in Movement for Nationalization of Music

To the Editor of MUSICAL AMERICA:

At a meeting of the British Music Convention, held in London on the 27th ult., the members desired to convey to you the reciprocation of the patriotic sentiments contained in your message through Mr. Alexander Dow, and expressed a wish to co-operate with their American music-loving colleagues in their great movement for the nationalization of music.

With all good wishes, believe me,

Yours very truly,

LIONEL SHENSTONE,

Hon. Secretary.

British Music Convention, 44a Fitzroy
Road, London, N. W., July 27, 1918.

PERSONALITIES



Cadman and a Group of Friends at Mission Inn, Riverside, Cal.

The composer of "Shanewis," Charles Wakefield Cadman, was "snapped" lately at Mission Inn, Riverside, Cal. Reading from left to right (Mr. Cadman is in center): Charles F. Lummis, the noted archeologist of California; Margaret McKee, gifted impersonator of bird songs; Dr. Heustis of Los Angeles; Mrs. McKee and Frank Miller, proprietor of the Mission Inn.

Barkley—Dr. Earl Barkley, former correspondent for MUSICAL AMERICA in Detroit, has been made a Captain and is now chief of the dental staff in Base Hospital No. 17.

Sammarco—Mario Sammarco, the Italian baritone who as a member of the Hammerstein and Campanini forces became so well known to American audiences, is now one of the directors of the Scala Opera House, in Milan, Italy.

Sousa—A poem dedicated to "The March King," Lieut. John Philip Sousa, U. S. N., was recently published in the *Elmira* (N. Y.) *Telegram*. In its six stanzas the writer includes the names of all Lieut. Sousa's well-known marches.

Deyo—Ruth Deyo, the pianist, is numbered among the cottagers at Stockbridge, Mass., where she has frequently given of her art for the benefit of various war charities. Recently, Miss Deyo played for the Stockbridge branch of the Red Cross, at a concert at the Stockbridge home of Mrs. Loyall Osborne.

Craft—Marcella Craft, the concert and opera star, declares that she will not go back to Europe as an opera singer, because that would help deprive foreign women singers who have lost their husbands, fathers, and brothers of their daily bread. "But with men," she says, "it is a different story." Miss Craft's greatest successes were made abroad when her characterization of *Salome* won her much admiration.

McCormack—The *Red Cross Magazine* for August devotes its leading article to John McCormack, the tenor, who, as it said, deserves this compliment because of his generous contribution of over \$100,000 to that association's funds—all earned with his voice, which is mightier than the pen—for what writer has done as much? The article tells why the popular tenor, instead of enlisting, decided to stick to his last.

Baker—Mrs. Newton Baker, the wife of the Secretary of War, belongs to a family of musicians. Her brother, Ralph Leopold, is now at Governors' Island, at the band school there. He had been in Germany studying, when the war broke out, had taken charge of a musical conservatory in Texas after returning to America, and has on special occasions played with the Philadelphia Orchestra. Mrs. Baker, it is said, has herself taught music.

Kobbé—Henry T. Finck, who was a personal friend of the late Gustav Kobbé, the musical critic, has recently retailed an amusing story once told him by Mr. Kobbé, as to an "interview" the latter had with Richard Wagner. The New York paper which had sent him told him he must get an interview; so he asked for one when he saw the great composer walking in the park behind his villa at Bayreuth. Wagner's reply was "Get out!" Being a clever journalist, Mr. Kobbé was unrebuked. He called on various friends of Wagner, and his grocer and tailor and baker, and got a great deal of private and personal information which could easily be worked into an interview.

Hempel—Among the many letters of felicitation that came to Frieda Hempel from all corners of the globe after her marriage to William B. Kahn, none pleased her more than one from her long-time friend, Jules Messenger, noted director of the Paris Grand Opera, which recently reached her at Lake Placid. It was under the auspices of Mr. Messenger that Miss Hempel sang *Margaret de Valois* in "The Huguenots," creating a furore in the French metropolis. Her fame rapidly crossed the Channel, and the following year she created the rôle of the *Princess* in "The Rosenkavalier" in London. The 1914 season was also marked by her *Queen of Night*, which was a veritable sensation. After the war Miss Hempel will resume her opera engagements in London and in Paris during the summer season.



"SHUDDER as we may, the crime will go on. That free music should not be free for every vandal is something yet unlearned. A symphony may be turned into ragtime. Do we protest? Do we depart from the scene of luncheon? We do not. We continue our dinner and our chatter with perfect forgetfulness that we are consenting to an atrocity."

"Something nice about that tune. What is it?"

"I know what it isn't, though the programme says 'Beethoven.'"

"Well, then, it is Beethoven. Moonlight sonata?"

"Decidedly not. Maybe the notes, but not their meaning."

"That is not possible."

"It certainly is possible, and it is being done. Everywhere you go, to eat or drink or dance or laugh, you will hear just that."

"Good. It gets everybody acquainted with the classics."

"Unfortunately it misinforms them."

"The idea! Don't you suppose they learn the tune?"

"That is just the trouble. Save the

mark! What they learn is distortion. Rhythmic distortion, speeded up to the movies, or droned out like the toothache. Both are worse than nothing. And we lamely let the murder go on. What insane psychology!"

"Oh, quit! If more felt as you do there would be no end to the unjust complaints about all the good music provided for public enjoyment and uplift. You bet I for one am glad to be favored and improved."

"Ah, you give me an idea! 'Improved' it is! And just the grade of improvement to which you are susceptible. I see it now. You could never swallow this music in its essential form. Camouflage is indispensable."

—TOD CHENEVIX in *Judge*.

[From the *Montgomery (Ala.) Advertiser*]

The program included the Overture, "Poets and Peanuts," Suppe.

He—Which wedding march do you prefer, Wagner's or Mendelssohn's?

She—Oh, this is so sudden.—

Boston Evening Transcript.

MUSICIANS DECRY KAISER

German-Born Members of Chicago Symphony Declare Loyalty

CHICAGO, Aug. 16.—The Chicago Federation of Musicians has modified its recent ruling restricting membership to American citizens, it was announced today, to retain those loyal members of alien birth now on the roll. Disloyal musicians will be dropped, President Joseph Winkler stated.

The restriction was originally adopted to exclude disloyal members of the Chicago Symphony Orchestra, whose German-born members to-day at a meeting renounced the Kaiser, their native land and their kinsfolk fighting for the Central Powers.

Emil Reich Resigns Management of Miniature Philharmonic Orchestra

Emil Reich, concert manager, has issued a statement announcing his resignation as manager of the Miniature Philharmonic Orchestra, which he organized last season. He has, as he says, entirely severed his connections with the organization. Mr. Reich will continue his managerial activities individually and in connection with the Civic Concerts Association, it is announced.

French Band in Rockford (Ill.) Concert Continues Its Successes

ROCKFORD, ILL., Aug. 13.—The Musique Militaire Française Band gave a

splendid concert in Rockford, Saturday afternoon, Aug. 10, before a large, enthusiastic audience at Shrine Temple. The band, directed by Captain Gabriel Parès, gave a fine program, including the overture from "Le Roi d'Ys," Lalo; Prelude from "Carmen," Bizet; "Franco-American Rhapsody," Captain Parès; Overture from "William Tell," Rossini; Persian Dance, Giurand; Mosaic from "Coppelia" Ballet, Delibes; "Sambre et Meuse," Planquette-Rausky. M. Speyer gave oboe solos that displayed the player's fine technique and musicianship. Their program here was arranged by the National War Work Council of the Y. M. C. A. H. F.

15,000 Attend First Dallas "Sing"

DALLAS, TEX., Aug. 10.—About 15,000 persons attended and took part in the first "sing-song" under the direction of Sam Losh at the City Park. Popular airs and patriotic airs were on the program, and the spirit with which they were given by the large audience betokened a great interest in the work and in the future community "sings" in Dallas.

George Bob Wick Appointed Song Leader at Camp Eustis

NEWPORT NEWS, VA., Aug. 14.—George Bob Wick, baritone of Pittsburgh, has been appointed army song leader of Camp Eustis, Va. During Geoffrey O'Hara's vacation Mr. Wick will take over Mr. O'Hara's work in the Virginia tidewater camps.

CONTEMPORARY AMERICAN MUSICIANS

No. 30
OLIVER
DENTON

OLIVER DENTON, pianist, was born at Hampstead, L. I., on March 6, 1886. Was educated in the Rockville Center grammar and high schools. As



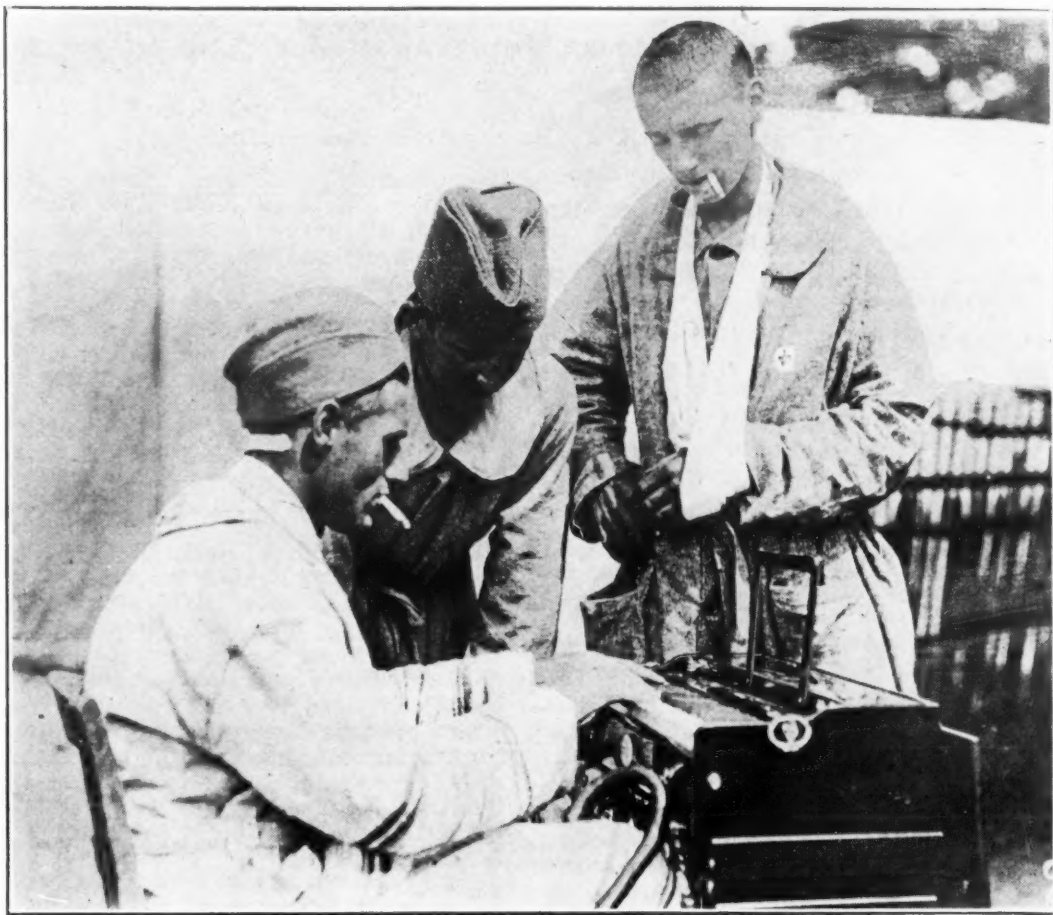
OLIVER DENTON

with Wassily Safonoff in New York; with him Mr. Denton went back to Kis-

lovodsk in the Russian Caucasus, and spent five months there as Mr. Safonoff's guest pupil, studying the "Well-Tempered Clavichord." In Paris he studied under Moszkowski, and from 1914 to 1915 with Isidor Philipp. He spent three years in Berlin, where he studied piano under Paul Goldschmidt and Ernest Hutcheson.

Mr. Denton made his professional debut on Feb. 7, 1914, when he played the Brahms D Minor Concerto with the Berlin Philharmonic Orchestra, conducted by L. Hildebrandt. He played with the orchestra under Andreä in Zurich, and in Geneva, Montreux, Lausanne, Wiesbaden, Breslau, Goerlitz, Munich and other important German and Swiss musical centers. His first professional appearance in America was under Kunwald in November, 1916, with the Cincinnati Symphony Orchestra, in Louisville, Ky., when he played the Liszt E Flat Concerto. His first New York recital was in Aeolian Hall, Jan. 15, 1917. Made a tour of the United States, giving forty concerts. Present home in New York city.

A "RECITAL INTIME" FOR WOUNDED HEROES



Courtesy, American Red Cross.

MUSIC—especially when supplemented by "My Lady Nicotine"—is a source of perpetual solace and joy to the wounded heroes. The concert pictured above (or is it a beginner's lesson on the meledenis?) is taking place outside of a 600 bed portable hospital which the American Red Cross provided and turned over complete to the Army Medical Corps for "gassed" or slightly wounded cases.

"Build Foundation Today for Music of Tomorrow"

THE consensus of opinion among military men as well as the general public is that music is an absolute essential as a form of entertainment, as a therapeutic, as an educator, as a religion. Is that to obtain only for the duration of the war, or will it continue after the war? In my opinion it will continue," says Mabel Garrison, the popular young soprano of the Metropolitan Opera Company, "providing artists and teachers foster the impetus started by present conditions."

General Pershing has repeatedly said that 'music and entertainment are as essential to the soldier as food and sleep,' which has always been my contention for the non-combatant as well, only they have not realized what music is capable of giving. It stimulates a keenness of intellect, a subtle understanding of life, of books, of poetry. It brings the knowledge of foreign languages and the ideals of other countries. It awakens new thoughts and stirs new emotions. It gives fresh meaning to nature, telling in significant tones and concrete harmonies of the vastness of the hills and mountains, of the perfume and coloring of the flowers. It reveals the inmost meaning of the soul. Its possibilities are beyond enumeration, and the realization of its wonders is now being made felt more keenly by the existing misery and suffering. And as music is helping in this great and terrible war so is the suffering and struggle of mankind bringing out future possibilities in music.

But what is being done for the future of music? What form of music will we have in years to come? Now that there is such a strong interest in things musical, a standard should be established. The great wave of enthusiasm for helping in war work must not sweep people off their feet and blunt their perception so that a foundation will not have been laid for music after the war. Musicians are now devoting themselves to a certain type of music, vital and necessary, but limited. The type now so popular and effective will not be the same which will satisfy other conditions bound to obtain later.

"We cannot change the necessities of the present hour, but it would be a fallacy of vision not to realize that a backbone of stability must be established, as it were, behind the lines. We must have music with a powerful educational value

which will take root and develop into the fine and serious music of the future. While the various societies are providing war time, or I should say war-time music, educators generally, and teachers and artists in particular should seriously advise not only the conservation but the stimulation of music interests as the broadest and most beneficial of all educational subjects.

"Let me again indulge in quoting the opinions of two prominent men of the hour who seem to have time to realize other things besides the immediate work in hand. General Hugh L. Scott says, 'If music in camp makes for morale, surely out of the army music can be made to encourage and cheer the nation behind the army. It will promote unanimity of mind, which is a basis of confidence in the ultimate triumph of our struggles,' and Lyman Abbott claims that 'Music in our homes, in our schools and in our churches, is an essential to our national life and should be promoted and encouraged during the war.'

"These two opinions seem to cover very clearly the necessity for the establishment of a tremendous musical foundation upon which will rest its future development. I want to make a plea for the promulgation and dissemination of this necessity as understood and expressed so concisely by General Scott and Dr. Abbott, so that hope for great things in future American music will remain a well nurtured captive, as it did in the ancient box of the famous Greek goddess Pandora."

De Tréville an Impromptu Soloist at Goldman Concert

The All-American program at the Columbia University concert Wednesday night was effectively varied by a Franco-American element, when Conductor Edwin Franko Goldman noticed Yvonne de Tréville among his audience and requested the soprano to step on the platform and sing "La Marseillaise." The artist graciously acceded to this request. Her reception was so enthusiastic that she was compelled to repeat her delivery of France's anthem. Miss de Tréville was cheered to the echo by the thousands. This impromptu assistance represented Miss de Tréville's fifth public appearance in six days, during which period she had sung for the enlisted men on Governor's Island, at Scarsdale (Aqueduct Guards), at Fort Hamilton and Camp Merritt.

Philadelphia Orchestra Faces Banner Season

Stokowski Organization Was Never in More Flourishing Condition, Says Manager, Dispelling Report Caused by a Newspaper Headline

Philadelphia, Aug. 17, 1918.

INSUFFICIENT consideration for the little word "if" yesterday caused many Philadelphians to fear for the existence of their splendid orchestra. To-day the conviction exists that few American musical organizations are stronger and healthier than the one under Mr. Stokowski's baton. A somewhat presumptive newspaper headline, averse to important qualifying clauses, did all the original damage and caused as much of a flurry in the city's musical circles as is possible in the month of August.

Arthur Judson, manager of the Philadelphia Orchestra, was quoted in an interview as marshaling a host of possibilities which might force the organization under war-time pressure to close. He drew a picture of contingencies, he reviewed a procession of hypotheses strictly dependent on the vitality of "if." In effect, he maintained that if the tax on corporation incomes were extended to include orchestras; if the admission tax were doubled; if music were declared a "non-essential"; if the new draft took all his musicians, then the Philadelphia Orchestra would be compelled to shut up shop.

"City's Famous Orchestra May End Existence—War Conditions Too Heavy Burden," moaned the headlines. The

telephones of music-lovers buzzed with inquiries. Mr. Judson explained that the position of the orchestra just now was admirably secure and that he had been simply outlining contingencies which if converted into fact would automatically put out of business every orchestra in the United States. "We have," he declared, "surmounted thus far all monetary difficulties. We have arranged our touring schedule so as to include fewer small towns and more large cities, as, for instance, New York, where we shall give five concerts, and in this way we shall be able to meet the increased cost of travel.

"Music is still rated an 'essential' under the 'work or fight' order, and if that ruling continues and the draft does not hit us too hard and sufficient pressure is brought on the government to exempt us from the corporation income tax we shall conduct our regular season.

"As matters now stand we fully intend to give our scheduled concerts this year. Another year may bring a different story, but to-day our plans are all formulated for the season of 1918-19. The orchestra is in excellent shape and is well supported by art-loving citizens. Conditions which would make us quit would have exactly the same effect on every other orchestra in the country."

The essence of the situation seems to be that no orchestra can tell exactly where it stands until certain pending questions both of judgment and of legislation are settled. It is hoped that musical art, a necessity as well as a stimulus in war time, will not be too seriously crippled with restrictions and penalties. There are strong indications that sanity will prevail. It did in England, France and Germany, which have all maintained notable orchestras throughout the past four years.

One thing is certain. The Philadelphia Orchestra will pursue its artistic mission so long as its very existence is not destroyed. It is obvious that a thing which is killed cannot live and this was really the gist of Manager Judson's perfectly plain and reasonable observations which provoked such unwarranted anxiety.

The new season in Philadelphia will consist of twenty-five pairs of concerts to be given in the Academy of Music on Friday afternoons and Saturday evenings and several road tours. The list of soloists is one of the most brilliant in the nineteen years of the organization's corporate existence. The subscription list is very satisfactory and it is anticipated that the great influx of population in Philadelphia will have a good effect on the attendance.

"As regards the proposed ten cent increase in the government tax on admissions, we expect the loss which is bound to result therefrom to be remedied by the Philadelphia public," said Mr. Judson. "This city during the year has increased from 100,000 to 200,000 population. As the influx has been caused by the war industries, it is true that the majority of our new citizens are workmen who do not patronize the kind of concerts we give, but we estimate that there are enough officials to warrant a growth in attendance which will offset the loss."

Clarence Eddy has been giving organ recitals this month at Leland Stanford University with notable success.

"BERKSHIRES," IN THEIR NEW QUARTERS, MAKE READY FOR FESTIVAL



Members of Berkshire Quartet on Porch of Their Rehearsal Room, at South Mountain, Pittsfield, Mass. Left to Right: Emmeran Hoeber, Hugo Kortschak, Sergei Kotlarsky, Clarence Evans

The members of the Berkshire String Quartet have recently moved into their new summer cottages on South Mountain, Pittsfield, Mass., near the new Music Hall built for the Chamber Music Festival. These with Mrs. Coolidge's cottage and rehearsal room form the Berkshire music colony. The last named was planned and built by Mrs. Coolidge to provide a summer home for the quartet, where rehearsals and recreation may easily be combined. The location is ideal, the beautiful, wooded hills forming an inspiring view, and the city of Pittsfield, while hidden to the eye, being within easy reach.

The festival, which is to take place Sept. 16, 17 and 18, will be devoted to the best in chamber music. Of the five programs the Berkshire Quartet will perform the first and the last and will play the two quartets which will be judged to be the worthiest in the competition for the award offered by Mrs. Coolidge.

During the last two years the Berkshire Quartet has devoted all its time to rehearsals and study; three concerts in New York and one in Boston have given proof of what has been accomplished. Emphasis has been laid especially on equal development of each voice. The Berkshire Quartet knows no leader, the artistic responsibility being shared by all alike.

The coming season marks its entrance before the public under the management of the Wolfsohn Musical Bureau.

WIDELY KNOWN NAMES ON FORTUNE GALLO'S ROSTER

Notables Added to Many Departments of San Carlo Forces—The First Week's Offerings

With such gifted singing actresses as Marcella Craft, Elizabeth Amsden, Ester Ferrabini, Estelle Wentworth, Edvige Vaccari and Queena Mario (the young and rich-voiced coloratura trained by Mme. Marcella Sembrich) in the leading rôles the first week of the San Carlo Grand Opera Company's engagement at the Shubert Theater, which opens Monday, Sept. 2, gives much promise. Well-known artists have been added to nearly all departments of the San Carlo forces,

while Clara Tosca, the ballet dancer, will appear as prima ballerina. The San Carlo roster of principals is as follows:

Sopranos: Elizabeth Amsden, Marcella Craft, Ester Ferrabini, Estelle Wentworth, Queena Mario, Edvige Vaccari; mezzo-sopranos: Stella DeMette, Marta Melis; Frances Morosini, Alice Homer; tenors: Manuel Salazar, Leone Zinovieff, Giuseppe Agostini, Romeo Boscacci, Luciano Rossini; baritones: Joseph Royer, Angelo Rossini; Roberto Viglione, Luigi Dellemolle; basses: Pietro De Biasi, Natale Cervi; musical director: Gaetano Merola; assistant musical director, Amedeo Barbieri.

It is understood that Impresario Fortune Gallo will present two or three other notable artists, with whom he is now negotiating during the New York engagement and whose names will be given out prior to the opening of the second engagement in New York of the San Carlo company.

The first week's repertoire, comprising "Aida," "Rigoletto," "Tales of Hoffmann," "Cavalleria" and "Pagliacci," "Carmen," "Faust," "Romeo and Juliet" and "Trovatore," will be entirely changed for the second week. Rehearsals have begun under the direction of Signor Gaetano and his assistant and will go on steadily until the date of opening.

The company promises some noteworthy scenic productions, upon which well-known painters have been engaged during the summer.

Percy Grainger Not Available for Any Engagements, Explains Mrs. Sawyer

Antonia Sawyer, the New York manager, is being approached continually by war charity organizations, musical societies and other persons who desire to secure the services of Percy Grainger the celebrated pianist.

Mrs. Sawyer would like it known that Mr. Grainger is now and has for some time been exclusively engaged in military duties, and is not available for any other activities. Persons connected with the giving of concerts are thus forbidden to use Mr. Grainger's name as appearing in any of their announcements. Mrs. Sawyer will make a public announcement when Mr. Grainger will again be available to resume his activities as a concert pianist.

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OPERA—CONCERTS

Oscar Saenger Gives Advice to Students Who Are Obligated to Study at Home

Prominent Vocal Teacher Tells of Vast Amount of Work to Be Accomplished by Aspirant for Operatic Honors — The Talking Machine as an Aid

By HAZEL GERTRUDE KINSCILLA

"WHERE there's a will there's a way," an old and much abused aphorism, has been applied, no doubt, to every condition which may have arisen in the life of music students, but, convincing as the statement may be, it is much more comforting that some one go a step further, set up a "finger-board" and write thereon, "This way up, watch your step!"

The writer was in conversation a few days ago with Oscar Saenger, the distinguished New York vocal instructor and coach, and the question arose, "What of those talented young people, the stay-at-homes, who, living perhaps in some village or community far from opportunity for study or for concert attendance, are, nevertheless, eager to learn and prepare themselves for usefulness?"

"They," said Mr. Saenger, "are some of the most important young folks musically that we have in our country, and it was to help just such young students that I was impelled to originate and work out my recently completed talking-machine course of lessons and demonstrations. I had received, as I suppose many other teachers have, hundreds of letters from students and teachers, some of them writing from Mexico, Canada, the Philippine Islands and as far away as China, asking for help—how should they do this and how do that?—and many of them eager to pay for such help."

"But clearness of writing will never demonstrate tonal problems; that is impossible, and, as I have always believed in the efficacy of 'canned' music as an educational force, I set about doing, in these twenty lessons of mine, just as much of the essential, fundamental vocal training as was possible, trying in all the records to keep the same atmosphere as if the student had come to the studio for a lesson. I have tried in them to bring out the importance of proper bodily position and breath control, relaxation of jaw, tongue, palate and all essential muscles, before the tonal work is taken up. I have had the musical examples sung by the most perfect voices in each register that I could find. One of the salient features of any system of instruction, I believe, is that of illustration, and in my lessons I have had the exemplar sing a phrase, a single tone, and then have had left an interval of silence, during which the home-student is to copy it, before the singing of the following example."

"There are certain vocal difficulties which must be conquered, but when a student can sing with control and variety of color, a single tone; can unite these tones in combinations of major, minor and chromatic scales, in arpeggios, in



Oscar Saenger, the Noted Vocal Teacher

trills, and has mastered *portamento*, phrasing and the art of vocalise singing, he has in hand all the mechanical material needed to carry him from Oshkosh and land him in the Metropolitan!

"Stimulates Talent"

"One thing invaluable in the use of 'canned' music by students, from the teacher's standpoint, is that it interferes with the work of no teacher—rather, it stimulates talent; also, no one teacher is able to sing and illustrate all voices."

"Supposing that the young singer away from a large center has adequate vocal ability, he or she may do a vast amount of work while there, which will save much valuable time later on. Should a girl have dramatic ability she may prepare in advance a great number of arias or complete rôles, doing the mechanical memorizing and working out her own interpretation and getting out of the way much of the necessary drudgery. To do this she must first thoroughly understand the words. To be able to sing a song or rôle, one must be saturated with the words. To learn a simple song one must not only memorize it, but must during its study act it all out; only then can it be sung musically and at the same time understandingly. The best rule for acting or working out the 'stage business' of a song or rôle has been given us by William Shakespeare, who puts the words into the mouth of Hamlet, who says, as he addresses the actors, 'Suit the action to the words.' There used to be set rules for acting a part. If a score said, 'Enter left' or 'Cross stage,' and so on, there was no other thing possible, but that all ceased when Calvé came over here and demonstrated the beauty and effectiveness of an individual interpretation, and insisted on doing things her own way. Ever since then the greatest successes have been made by those who thoughtfully study a rôle and seek to reveal and express its meaning by means of their own experiences or sympathies."

"Above all, I should advise to do away, especially in the case of beginners, with the cant of singing in foreign languages. Too often singers do not themselves understand what they are singing; how is it possible to give any pleasurable interpretation in this way? The American-born singer should first study all works done in English. Sometimes one must adapt one's own translations, trying in these at all times to keep the poetic atmosphere of the original. And one may help to do this by such apparently small means as using *thee* and *thou*, instead of *you* and *yours*, and so on. Sometimes a student will not wish to learn an opera in the original and will study it in, say, an Italian translation. Of what avail is that? Here in America operas are usually sung in the language in which they were written. Therefore, a student should learn the rôle first in his or her own language for understanding, and then in the ver-

nacular. I also advise a student to sometimes sing it, for his own benefit, in a literal, or 'twentieth-century' version. He will then know whether he has captured all the shades of meaning in it. To memorize a rôle a student will find it of value to write the words of the part three or four times; also to learn the 'cues,' and to thoroughly learn the orchestral accompaniment."

Studying Rôles

"The home student should take up the study of lyrical rôles before the study of more dramatic ones, as, for high sopranos, *Micaela* in "Carmen" or *Mimi* in "La Bohème." Three great principles in home study are to first work everything learned (song, aria or complete rôle) slowly, then fast; to first work it softly, then loud; first in lyric style, then in

MINNEAPOLIS' BAND IN "ENCORE SEASON"

Municipal Body a Favorite Among Music-Lovers—Extends Its Series

MINNEAPOLIS, MINN., Aug. 14.—So successful has been the season of concerts by the Minneapolis Municipal Band, Joseph Sainton, conductor, at Lake Harriet, that a supplementary season is being given. The first of these extra concerts was presented Sunday



Joseph Sainton, Conductor of the Minneapolis Municipal Band

night with Mrs. Ruth Bradley Swinnerton as the assisting soloist. An audience estimated as close to 25,000 in number filled every seat of the Roof Garden, with a fringe of standees several rows deep outlining the floor space.

This is Mr. Sainton's fourth season's engagement. The immediate following created at the first has been sustained with increasing enthusiasm on the part of the people throughout the entire period. Even now many regrets are

dramatic style, whatever the style of the rôle. A singer should also study everything that makes for musicianship, piano, theory of music and so on.

"A good accompanist is born, not made, but latent talent in this direction may be greatly cultivated and, as the best teacher is experience, so the best experience in accompaniment is in a vocal studio, where all kinds of music are sung, and it is interesting to note that many famous conductors have graduated from studio, as, for instance, Mottl, accompanist in the Marchesi studio in Paris."

Once the young singer is ready to sing, he should, according to Mr. Saenger, sing whenever and wherever he has opportunity—he must create a following!

"It is better to sing big rôles in a small company than small ones in a large and more famous company," said Mr. Saenger. "Big rôles give one the opportunity to show talent, which no amount of performance of smaller ones will do. One may play well a small part in a prominent opera company for years and not make the impression possible in a single big performance. And the young singer may well afford to sing in church or concert for nothing, if necessary—everyone had to do something to become known"—this is the advice of a teacher, twenty-five of whose pupils have been singers in America's great opera house.

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heard at the approach of the end of the summer and the attending close of its Municipal Band season. Mr. Sainton's crisp, decisive beat and many attributes of a fine musical intelligence led his men in an effective performance of a program including Sousa's march, "The Bride-Elect" and "Stars and Stripes Forever," Thurman's Suite "Americana," selections from Victor Herbert's "The Red Mill," Suppé's overture "Poet and Peasant," Czibulka's "Love's Dream After the Ball," selections from Emerich Kalman's "Sari" and Offenbach's overture "Orpheus."

Mrs. Swinnerton faced her large audience with charming ease and winning confidence. Her numbers, the "Shadow Song" from "Dinorah" and the "Balladella" from "Pagliacci," were effectively delivered in a voice of pleasing quality and an attention to the dramatic requirements of her numbers. For her two encores, which were loudly demanded, she used Nevin's "The Rosary" and "Annie Laurie." The satisfaction of the audience seemed complete.

A. M. Hoskins, an extremely efficient player on the xylophone, also won warm favor. Excellent ensemble was effected with the accompanying band. His scheduled number was Howgill's "La Juana." There was an encore.

F. L. C. B.

A WOMAN'S IMPRESSION

"Haydn Quartet Sounds Like the Talk of Four Agreeable Persons"

Stendhal, the famous eighteenth century essayist, is quoted by Esther Singleton in her recent work, "The Orchestra and Its Instruments," as remarking:

"An intelligent woman said that when she heard a quartet of Haydn's, she fancied herself present at the conversation of four agreeable persons. She thought that the first violin was an eloquent, middle-aged man of genius who supported a conversation of which he had suggested the subject."

"The second violin was a friend of the first speaker, seldom thought of himself, and kept up the talk rather by assenting to what was said by the others than by advancing ideas of his own. The viola was a grave, learned, sententious person, who supported the discourse of the first violin by laconic maxims. The bass was a worthy old lady, rather inclined to chatter, who said nothing of much consequence, and yet was always desiring to put in a word. But she gave grace to the conversation, and while she talked the others had time to breathe. It was evident that she had a secret tenderness for the alto."

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Further Striking Evidence of the Need of a National Musical Alliance

IN the August 10 issue of "Musical America" I referred to the action of certain local boards that were engaged in carrying out in their respective districts the "Work or Fight" order issued from Washington by Provost Marshal General Crowder, and which local boards had positively decided that those engaged in the profession of music were engaged in non-essential work, which they must quit and undertake other work, which they determined to be essential to the carrying on of the war. I quoted at the time a letter from a correspondent from Los Angeles to the effect that it had come to his knowledge that music teachers, organists and musicians had been compelled to give up their teaching and their job and go to work, some of them at as low a wage as \$2.50 and \$3 a day, a sum wholly insufficient to enable them to support their families.

At the same time that these events are occurring the announcement comes from Washington that the proposed new war tax bill would levy a 20 per cent impost on concert tickets and 20 per cent on the sale of instruments. The proposal is to make it a consumption tax which must be paid by the purchaser in addition to the price of the instrument. The fact is cited that a prospective player piano purchaser with \$500 to pay for an instrument must be informed by the dealer that before he can sell the piano the payment of \$100 must be made by the purchaser for the privilege of buying it, the purchaser getting his full \$500 in the piano, but not a penny of return for the additional \$100 payment he makes. It was clearly shown that nine out of ten intending to buy would walk out of the store without purchasing.

Undoubtedly if the recommendations of the Treasury Department are adopted and the 20 per cent consumption tax be placed on musical instruments the entire musical world will feel the effect of the virtual embargo. The suggestion is that the tax be placed against player-pianos, graphophones, talking machines and records.

With regard to the action of the local boards in classing musicians, music teachers, as among those performing non-essential work the only organization which has to-day taken the matter up and is in touch with the authorities in Washington seeking a solution is the Musical Alliance, backed by "Musical America" and "The Music Trades." And it is also this paper which has taken up the question of the proposed tax on musical instruments. In fact, these publications and the Alliance are to-day the one great force, and practically the only force outside the Music Industries Chamber of Commerce, which is contesting the issue in Washington, pleading for the maintenance of the integrity of the musical industries, urging it as being the mainstay of music, for the need of which in these times of stress and strain the evidence is absolutely overwhelming.

Here let me refer to the fact that six thousand persons cheered the statement which I made in my address recently at Columbia University, when I said that we proposed to let the legislators in Washington who seem dis-

posed virtually to eliminate the musical industries as being "non-essential" know that while we were prepared to do without fine furniture, fine clothes, jewelry, pleasure cars, it is "Hands off our music!"

There is, however, an aspect of the situation to which I desire particularly at this time to call attention. And that is that the situation itself proves beyond possibility of cavil or contention, the compelling need of such an organization as the Alliance, and that the claim of certain people that it after all only duplicates other organizations, which I may say, incidentally, is the claim made by Mrs. A. J. Ochsner, the distinguished president of the National Federation of Musical Clubs, is absolutely unfounded.

In this serious situation, where not only the musical industries but the profession of music and the very livelihood of musicians are at stake, which of all the organizations that already exist is taking the least interest, which is exerting its power, whatever it may have? As a matter of fact, all the various associations, whether of musical clubs, teachers' associations, organists' associations, musicians' associations, societies of composers are each working in their own little orbit, wholly unconcerned as to what all the others are doing and equally unconcerned as to the great danger that threatens the very existence of the art that they profess to follow so devotedly.

So far as the National Federation of Musical Clubs is concerned, that is an organization which I will be the first to admit has done wonderful work in the past. But, unfortunately, it has always frowned upon and opposed any effort to further the cause of music or musical progress which it did not originate. This policy has been the one pursued by the editress of its official organ, a woman of considerable ability, energy and force, but opinionated, narrow-minded and venomously vindictive where she thought any effort might be successful which would in any way take prestige from her own organization, which she has persistently claimed embraces the whole world of music and all those in it.

Here it is that the Alliance, more generous, more broad-minded, welcoming and appreciating every effort that can contribute help and realizing fully the importance of securing the loyal support of all the organizations that are already in the field, will win out, just as the greater will always contain the less, just as the bigger thought will always absorb the smaller one.

The time is coming, and coming quickly, when all the organizations to-day in existence in the musical field must abandon their little, petty, selfish aims, and work together for the common cause, the main reason for which is that that common cause is today threatened at its very life center.

John C. Freund

Should Have Been in Existence Decades Ago

I am very much interested in the Musical Alliance of the United States, and trust that ere long every city and town in our country will have a strong membership. It is a splendid movement, deserving of the hearty support of every

man, woman and child that lays any claim to musical appreciation. Such an organization should have been in existence decades ago.

Enclosed find check for membership. Hope to assist this movement in a more substantial manner within the next thirty days. EMIL MEDICUS.
Brownsville, Tenn., July 30, 1918.

Directors of the Attleboro (Mass.) Community Fellowship Endorse the Alliance

I enclose \$2 for two memberships in the Musical Alliance of the United States, one for John Laing Gibb, 103 Bank Street, Attleboro, Mass., and Charles H. Pennoyer, 140 County Street, Attleboro, Mass., respectively the musical director and the general director of the Attleboro Community Fellowship.

CHARLES H. PENNOYER,
General Director of the Attleboro Community Fellowship.
Attleboro, Mass., Aug. 7, 1918.

One More Brilliant Achievement

The Musical Alliance is one more brilliant achievement in the forward moving tide of affairs to-day. Its broad spirit of national co-operation must appeal to every fair-minded music-lover.

The organization is to be congratulated on its leadership, which is of such peculiar fitness to the need in this great task. Unreserved responsiveness throughout the field is the least we can offer in accepting the membership privilege.

CLARA WOLFE,
(Formerly of Chicago, Berlin, London).
Seattle, Wash., July 30, 1918.

Mrs. John C. Downs of Danbury (Conn.) Joins

Enclosed find post office order due for membership.
Mrs. JOHN C. DOWNS.
Danbury, Conn., July 24, 1918.

U. S. Marine Joins and Calls It "Great Work"

Enclosed you will find \$1, which I hope will be accepted for the Musical Alliance, in which I am much interested,

for that will bring much good to the American public. I have been in the Navy one year voluntarily, but I have read lots in your musical magazine about your great work.

I wish you all the success in the world.

M. F. CONVERSO.
U. S. S. Indiana,
Fortress Monroe, Va., July 25, 1918.

A Worthy and Necessary Cause

I am only too glad to add my dollar to such a worthy and necessary cause.
CHARLOTTE NATALIE KUNZIG.
Altoona, Pa., July 25, 1918.

Ella Louise Fink of Milwaukee Joins

I am enclosing \$1 for membership dues in the Musical Alliance.
ELLA LOUISE FINK.
Milwaukee, Wis., July 25, 1918.

Harry E. Whittemore of Manchester (N. H.) a Member

Enclosed please find \$1 for membership in the Musical Alliance.
HARRY E. WHITTEMORE.
Manchester, N. H., July 25, 1918.

Mrs. H. B. Murdock of Johnstown (Pa.) Joins

Enclosed please find \$1 for membership in the Musical Alliance.
Mrs. H. B. MURDOCK.
Johnstown, Pa., July 16, 1918.

Gertrude M. Anders of Lansdale (Pa.) a Member

Enclosed please find \$1 for membership in the Musical Alliance.
GERTRUDE M. ANDERS.
Lansdale, Pa., July 16, 1918.

THE MUSICAL ALLIANCE OF THE UNITED STATES

(INC.)

JOHN C. FREUND, President

MILTON WEIL, Treasurer

FOUNDED to unite all interested in music and in the musical industries for certain specific aims:

1. To demand full recognition for music and for all workers in the musical field and musical industries as vital factors in the national, civic and home life.
2. To work for the introduction of music with the necessary musical instruments into the public schools with proper credit for efficiency in study.
3. To induce municipalities to provide funds for music for the people.
4. To aid all associations, clubs, societies, individuals whose purpose is the advancement of musical culture.
5. To encourage composers, singers, players, conductors and music teachers resident in the United States.
6. To oppose all attempts to discriminate against American music or American musicians, irrespective of merit, on account of nationality.
7. To favor the establishment of a National Conservatory of Music.
8. To urge that a Department of Fine Arts be established in the national government and a Secretary of Fine Arts be a member of the Cabinet.

Application for membership by those in sympathy with the aims of the Alliance, accompanied by One Dollar for annual dues, should be sent to the Secretary.
501 Fifth Avenue, New York.

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Ban German Music for Period of War, Urges Mme. Alda

German Artists, as Well, Should Be Interned, Holds Metropolitan Prima Donna — Spending Torrid Months at Her Handsome Summer Home at Glen Cove, L. I. — Learning to Be Own Chauffeur One of Her Many Warm-Weather Recreations—Finds Striking American Song of Lighter Type

AN atmosphere of complete relaxation, distinctly soothing to tired nerves, is apparent at the beautiful summer home of Mme. Alda at Glen Cove, L. I. The Metropolitan prima donna never does anything half way. When she works during the season she gives unsparingly of nervous and physical energy, and when she takes her holidays she approaches the period of rest and recreation in exactly the same spirit. She is practically living in her bathing suit, and it is not an uncommon thing for her to go in the water two or three times a day.

Mme. Alda leased the Paul Dana estate, one of the famous showplaces on the north shore of Long Island, and has been there since late in April. This estate has a beautiful stretch of frontage on Long Island Sound and adjoins the palatial summer home of J. P. Morgan. The gardens are wonderfully well laid out and contain a profusion of flowers of many kinds. Mme. Alda spends hours in the gardens and conservatories, but manages to find an opportunity now and then for her favorite summer sport, tennis, at which she plays an excellent game. Mme. Alda has for further diversion, when she desires, her powerful motor yacht, which is moored in front of the house. She has also purchased a large automobile of the roadster type and within the past two months has become a very efficient driver. She says that if the difficulty in obtaining good, reliable chauffeurs continues, she will be in a position to drive her own limousine if necessary.

Preparing for Record Season

Mme. Alda is doing everything possible to put herself in the finest condition for what promises to be by far the busiest season she has ever had in both opera and concert. She now has sixty-one concert engagements booked and these will be added to before the end of the season. In addition to this she will sing the usual number of times at the Metropolitan Opera House in the repertoire in which she has endeared herself to the Metropolitan audiences. Her season begins in October, when she will give nineteen concerts within a period of thirty days. She will be at the opera



Photos by Bain News Service

MME. ALDA AT HER SUMMER ESTATE AT GLEN COVE, L. I.

On Left: On the Tennis Court, Mme. Alda Meets a Hard Drive. On Right: The Prima Donna Examines Some Gourds in Her Conservatory

from November to February and will go to the Pacific Coast in March and April.

During an interview with a MUSICAL AMERICA representative last week the conversation turned upon some of the lighter music of the ballad type which has been produced by American composers recently.

"Some little time ago," said Mme. Alda, "I happened to be looking over some music and on the back page of one sheet I saw a portion of a song by Arthur A. Penn, an American, the title of which was 'The Magic of Your Eyes.' The song appealed to me as being one of unusual beauty and of distinctly high character from the ballad standpoint. I immediately thought that it might make a good talking-machine record and so I obtained a complete copy. The Victor company was very glad to have me make a record of the song and, although it only came out in August, it has already had a very good sale. My record of 'Poor Butterfly' sold over 30,000. I think 'The Magic of Your Eyes' is a better song than 'Poor Butterfly,' but whether the public will buy records of it in larger quantities remains to be seen. This song is the sort that 'catches on' with the American public. This public likes melody and so does any public for that matter. Composers who write in this style are more than reasonably sure of success, while those who try to imitate the German *lieder* get nowhere.

"Speaking of German music, I agree absolutely with Mrs. William Jay in her published statement that German music should be 'interned' for the period of the war. One might also go farther and say that German artists, as well, should be interned.

"Do you think for a moment that I, as an English woman, married to an Italian, would be allowed to sing in opera or concert in Germany? If I had been in Germany when the war broke out, I would have been interned, there isn't any question about that, and I doubt whether by the use of 'camouflage' or any other means I would have been able to avoid it.

"No German opera will be given at the Metropolitan the coming season; that fact is so obvious that it needs no dis-

cussion. There is no chance whatever that German operas will be given in English. I think it was a most stupid performance to give Wagner in English in London. It is very possible that the reason for it was that Beecham has not the producing rights for the Italian repertoire and he felt the necessity of strengthening his list of operas.

"Can Dispense with German Operas"

"I think we can dispense with German operas without any particular hardship. It is quite true that Wagner wrote some gorgeous music, but he was always a bore. I wonder if there is a single opera-goer who has not at some time, if not at all times, during a performance of 'Tristan and Isolde' sat and

wished devoutly for some means to end the death struggle of *Tristan*, which, by the clock, occupies twenty-five minutes in the last act.

"I haven't sung a German song, either on the concert platform or privately, since war was declared in 1914. I was naturally strongly pro-Ally from the very start and I am still an Englishwoman, God bless them!"

Mme. Alda will be actively engaged next season in her various works for war relief and charities. She is chairman of the Department of Music of the Navy Recreation Committee, for which she arranged a concert last spring, when Caruso, McCormack and other artists appeared and at which a net sum of \$46,700 was realized. D. L. L.

LEMAN MUSICIANS AGAIN HEARD

Soloists Add Interest to Program—Arcade Concert Also Given

ATLANTIC CITY, N. J., Aug. 13.—The Lemn Orchestra, J. W. F. Lemn, conductor, was again heard Sunday evening in a program which was well received by the large audience that crowded the hall, despite the intense heat. Mme. Nevada Van der Veer, contralto, gave a splendid interpretation of Saint-Saëns's "My Heart at Thy Sweet Voice," displaying fine tone quality. Reed Miller, tenor, was also heard to decided advantage. The two artists received much attention in a duet from "Il Trovatore." Myrtle Eaver, pianist, gave Liszt's "Hungarian Fantasy" with much technical skill.

The symphonic numbers were Mozart's "Magic Flute" Overture, Goldmark's "Rustic Wedding" Symphony, Wagner's "Ride of the Valkyrie." The last number was Grieg's "Peer Gynt" Suite.

At the Sunday afternoon concert given in the Arcade, Katherine Grey was heard in Wagner's "Elsa's Dream," her voice showing itself especially well adapted for the outdoor singing. Ludwig Pleier, cellist, interpreted Bienne's "The Broken Melody," and Jere Shaw, tenor, was also heard in several solos.

J. V. B.

Cornelius Rybner and Daughter Give Joint Recital for War Benefit

ONTEORA, N. Y., Aug. 15.—Cornelius Rybner and his daughter, Dagmar de Corval Rybner, gave a recital on two pianos for the benefit of Widows and

Orphans of American Soldiers, on Aug. 14. The program included the Arensky Suite, Op. 15; "Fantasie Tableaux," by Rachmaninoff; "Suite Orientale," by Cornelius Rybner, and Chabrier's "España."

Albany Musicians to Aid Woman's Land Army Camps

ALBANY, N. Y.—The following Albany musicians have volunteered to provide entertainments for the Woman's Land Army Camps, under the direction of Mrs. Benjamin W. Mann, chairman of the entertainment committee: Mrs. A. B. Mount, Grace Held, Florence Wertheim, Mrs. Ronald Kinnear, soprano; Julia M. Verch and Regina Held, violinists; Theodore Sonnenfeld and Mortimer Schwartz, tenors; George D. Elwell, baritone; Mrs. Louis Gold, Frances Clute and Mrs. E. Russell, pianists. Entertainments are given each Saturday evening. W. A. H.

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Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

"B. R." Again Taken to Task

To the Editor of MUSICAL AMERICA:

I would like to say a few words in regard to the criticism by one of your staff of a performance of "Lovesight" by James P. Dunn at a recent concert of the Volpe Orchestra at the Stadium, New York City.

Your critic, who signs himself "B. R." (reminds me of the b-r-r-r-r that novelists employ when they wish to emphasize a chilling cold), certainly gave the work an icy reception.

Now, I am absolutely in accord with your policy of independent criticism by your staff, but at the same time your avowed policy is to encourage young American composers, and it seems to me that it should be the aim of a wise cultivator to encourage by all legitimate means the young plant rather than to rail at it because it is not yet a full grown tree.

I would not presume to tell your reviewer that criticism implies not only remarking the defects but also the good qualities. To give him his due, he did say, "The scoring is sometimes skillful," but immediately follows with calling it "sometimes woefully overlaid." But outside that bit of praise, if praise it can be called, there is nothing but condemnation.

Did your critic find nothing to admire in the themes, or the harmonies, or the general atmosphere of the piece, or the treatment of the solo voices?

It seems to me that we should treat our American composers somewhat as the local artists in a small city should be treated. We don't expect a local violinist to measure up to a Heifetz or a Kreisler, so neither should we compare a young American composer to Strauss or Saint Saëns. By all means, do not neglect to point out the defects, but at the same time don't let us shut our ears to the beauties.

Very few realize the amount of work that is required in the composition of an orchestral score, and it would seem that a composer who devotes that amount of time and energy to serious music, when he might be writing ballads, teaching pieces and other pot-boilers, should for that very reason receive a sympathetic hearing.

It is hard enough, goodness knows, to get an orchestral conductor to give even one performance to a composition by one of the younger American composers; and if on these rare occasions the critics proceed to jump on the work with both feet,

conductors will be very slow to accept a new composition, the unfortunate composer will be discouraged from undertaking any more serious works, other American writers will be likely to succumb to the temptation of writing commercial music, and the long hoped for school of American composition will perish before it has even begun to live.

ROBERT W. WILKES.

Yonkers, N. Y., Aug. 11, 1918.

A Critic to His Critics

To the Editor of MUSICAL AMERICA:

My review of James P. Dunn's "Lovesight" (which had its première recently at the Stadium) certainly drew a miniature hurricane down upon my luckless head. Since my two critics have in your columns set down their views with such frankness and sincerity, I ask you to grant me space to make clear my position.

Evidently my opponents look upon me as a sort of cynical ogre eager to feast on the substance of American music. To Irene V. McCabe, who created the soprano solo part of "Lovesight," I am nothing less picturesque than a "critical windmill," she enacting the rôle of Cervantes's redoubtable knight. Seriously, I am neither of these apparitions. I love, devoutly, the ideal that American music can and will achieve. Because of that deep affection I bear it, I would not do the cause of native music such a signal dis-service as to praise, or even make excuses for, a work by an American when I feel that that work brings nothing that is vital or enduring to the world's fund of musical thought. But, cherishing the cause of native music, I hold far higher the cause of music, world music. I want American music to stand on precisely the same plane as the greatest French music, or German music, or any music. But, I beg, let the child—a sturdy little fellow he is, too—walk on his own legs. Don't let's pamper him, and patronize him, and coddle him. Stop feeding him spoonfuls of treacly word-effusions. American music is, I think, growing gradually in power and significance; let us strain to make that growth a healthy one. In a word, judge the music of our composers from the same bench as that of foreigners. If our men have the stuff that genius is made of they will, I feel, seek no extra favor. MacDowell, if I remember rightly, took this stand.

Regarding Miss McCabe's "hits" at my critical capability and aural perception. She writes—with the score before her—that the composer of "Lovesight" has not given directions for the cymbal to be beaten with a hard stick, an effect that I took him to task for. He did, however require "one solitary bar to be performed with tympany sticks," which, she reminds me, are not "hard." Admitting my error freely and frankly (better men than I have gone astray on analogous points), I still maintain that this constituted "flagrant abuse" of this particular effect. This is purely personal opinion. I'll admit, furthermore, to being prejudiced about cymbals, having long felt that any method of beating them is one of twentieth century civilization's more refined forms of torture. As far as the difference in timbre between stopped horns and stopped trumpets goes, I can affirm to Miss McCabe that I have long been familiar with both quasi aberrations and can readily distinguish them. I hold to my original finding as regards Mr. Dunn's use of stopped trumpet. As it occurs in his score, it is, I think, like a blotch of vermilion upon an otherwise serene instrumental sky. Miss McCabe feels that because there are only "two notes for stopped trumpets" no "flagrant abuse" could have been committed. A sensitive composer (or layman) may agree with her—or with me.

My attitude on American composers and the orchestra may be summed up briefly. The writer feels that since they have not shown true mastery of the combinations used by the classicists, it is a breach of artistic taste, to say the least, for our composers to load down their instrumental palettes with the several exotic, "precious" tints discovered during the last half century or so. Let

them first learn the secrets of the fine, restrained palette of the old masters. One begins building a house at the foundation.

I hesitate to take up much more of your space, but there are one or two other things which Miss McCabe chastises me for. She is aggrieved—perhaps justly—that I referred to the other artist of the evening as "principal soloist." I think Miss McCabe will prefer to have me quite open, so I shall say at once that the other singer represents to the writer a maturer artist, equipped with superior vocal resources, one who is far better known to the public, and whom the audience on this occasion received (a personal impression) with greater warmth. However, I may have been wrong, or unkind, to favor one artist at her colleague's expense; in which case regret is acknowledged.

The first part of this overlengthy letter answers, in a measure, Mr. Wilkes's criticism of my review. I was severe on Mr. Dunn's "Lovesight," did point out what I felt were its defects, did fail to qualify my words. Infinitely better, say I, to have our composers turning out gems in the smaller, even least pretentious, forms, than long, redundant essays whose surface is unrippled by the vital current of originality.

Finally, if a man has a message all the Philistines and critics in Christendom can't come between him and the big world. It has been tried; it has never succeeded.

BERNARD ROGERS.

New York, Aug. 18, 1918.

Need a Guilbert Conservatoire

To the Editor of MUSICAL AMERICA:

As a member of that class of Mme. Yvette Guilbert's visited by "H. F. P." last spring, I would like to express my thanks to Florence Brown Penberthy of San Diego for her letter which appeared in your issue of July 20, and for her sympathetic understanding of the "Student Disciple."

My only regret is that "H. F. P." did not have the opportunity of visiting the class twice more—once at the initial lesson and again at the last meeting. For he would then have realized what miraculous results Mme. Guilbert had achieved with those very pupils, many of them, as he felt, entirely lacking in expression facially and vocally, never having lifted their hand in gesture and seemingly without temperament. At the end of those twenty class lessons there was not one among them who did not put intelligence into a recitation, and scarcely any who did not evolve some originality of interpretation. Moreover, there was not one who was not the richer spiritually and intellectually for having come into personal relationship with that supreme artist. There was not one who had not gone home many times from the class in complete despair at her own inadequacies and confessed to tears.

Oh, if Mme. Guilbert might found a Conservatoire in this country for just such pupils as those criticised by "H. F. P."—where they could have the privilege of learning on what foundations such art is created, where they could learn to appreciate what is noblest not only in art but in life, and discover that art is not license but a bowing before the eternal law; that he alone can be a great artist who has lived most fully, who has denied nothing but has accepted all things, who is large of spirit and large

of mind, who is willing to work from early morning till late at night untiringly, endlessly, day in and day out.

The geniuses of this world do not need Yvette Guilbert. They must carve out their own paths as she did, alone and untaught by teachers—they will find their way somehow, but for us "poor fellows crawling between earth and heaven"—that is another story. We need what Mme. Guilbert has for humanity, and by such a light we grow humble and reverential and understand better for what purpose art was intended.

Cannot the need of just what Mme. Guilbert has for us in this country be understood? The opportunity for youth in a Conservatoire she alone could direct? What a revelation for students to realize the possibilities of absolute consecration to ideals! After all, it is not what our teachers wanted to teach us from text books that we retained most, but it was the personality of the teacher that affected and impressed us most deeply. Think what it would mean for large numbers to come under the influence of her who is indeed the true representative of that France we have come to recognize as the inspiration of so much that is best in art—art which might be interpreted in Yvette Guilbert as life caught at its most supreme expression.

We have patrons of orchestras and the drama who spend enormous sums in their support, but is there no one among our millionaires who can feel what service he would be rendering America by the foundation of a Conservatoire with Yvette Guilbert as its director?

MARGARET ANDREWS.

New York City, Aug. 5, 1918.

A Pupil's Estimate of Guilbert

To the Editor of MUSICAL AMERICA:

It was exceedingly interesting to a pupil of Mme. Yvette Guilbert to read in MUSICAL AMERICA of June 29 the impressions received by "H. F. P." of the pupils of this illustrious artist. For, indeed, the members of the class he visited realized the impossibility of attainment to the heights of Guilbert's art. And it really was as great an experience for us all, as it must have been intense suffering for "H. F. P." as he witnessed our efforts at interpretation.

But this critic must not think that Mme. Guilbert's time was wasted, for the work with her was to each of us a revelation. Before studying with her even though I had followed her work in public for some years it was impossible to realize what such teaching could be. It was impossible in the least to comprehend it!

To watch her as she lost herself in the point of view of each pupil, to see her put her hand on the weak spots and strengthen them or on the good points and stimulate them—or on the natural defects of a pupil and utilize them to advantage—well, it was masterly! To listen to her as she took some difficult line with which the class had struggled vainly and to see her digest it, recreate it, and then present it with directness and clarity of vision, elucidating the obscurities, revealing the hidden meanings, illuminating the whole with humor and vitality till the result was a masterpiece of finished art, I could only think of the works of a Rembrandt, Holbein, Luini as I watched her. For to compare the craftsmanship of other artists to hers was to compare the productions of modern painters to those of the old masters. What mellowness, what wealth of resource, what superb control, what a sense of values were hers—and her ability to project—how she inspired us with the images of her creation!

[Continued on page 25]

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MUSICAL AMERICA'S OPEN FORUM

[Continued from page 24]

I could only think of some great physician when I saw her in the class—one who instinctively feels what is wrong with a patient and, as if by some magic, diagnoses the case. And the wonder of it was that this inspired teacher actually developed the pupil's personality instead of insisting upon a reflection of her own!

ALICE STERN.

Los Angeles, Cal., Aug. 4, 1918.

Value of a Musical Degree

To the Editor of MUSICAL AMERICA:

In your issue of July 27 Frank Wright speaks of the Organists' Guild. Relating to examinations he said: "The only thing that is holding the Guild and the only thing offered them for their dues was the right to come up and take examinations."

I was for a time a member of the Organists' Guild. I supposed that the "degree" conferred after examination meant something. But, on reading the charter and constitution carefully I found that the examinations cost considerable each time. The annual dues were only \$3, but the total examinations cost about \$50.

There was no authority granted by the charter to confer a degree, and any honor given by the examiners was good only so long as a member paid his annual dues. In other words, the so-called degrees were only different kinds of membership. The satisfaction of passing an examination was all that one got.

In correspondence with the proper authorities at Albany I learned the true

status of the Organists' Guild. Afterward, in similar correspondence with the authorities at Columbus, I learned that it is possible to formulate an organization with power to grant degrees, or authoritatively to state the qualifications of a successful candidate, by an examining board.

There is, in fact, no reason why the music teaching profession should not be duly recognized as such, and why it should not stand among the learned professions with dignity, except it be the unwillingness of teachers themselves to submit. They prefer to be tagged with the name of some celebrated (more or less) artist, or school, or conservatory, rather than to stand on their own merits.

At present music is neither a business nor a profession. It has no standing of any sort. To be a teacher of music is the humblest of all callings. It calls for ripe experience, broad knowledge, peculiar talents, a larger preparation than anything else I know of (and I have had a very large and varied experience in the professions and in business), but only age can possibly give these to anyone. The immature young things turned out by so-called Normal Institutions know next to nothing about teaching. The retired artist may turn to teaching, but there is no guarantee of teaching ability even there. The teacher must be much more than a mere performer on an instrument. But the whole situation is in a muddle and should be cleared up. Standardization is the solution, in a measure, but it must be accompanied by a competent and authorized board of examiners for teachers, with

powers to license, similar in scope to that governing physicians.

How to accomplish this is the question.

D. W. MILLER.

Norwood, Ohio, July 29, 1918.

The Success of Community "Sings"

To the Editor of MUSICAL AMERICA:

On all sides we hear of the tremendous success of community "sings." You and Mr. Farwell have been largely instrumental in bringing this about. Everywhere the "Star-Spangled Banner" is being played—but it is rarely ever sung by the community at large. We would all be better patriots if we sang our national anthem each time we heard it played. People who sing together feel together. The result will be the creating of great common purposes.

PAULINE ARNOUX MACARTHUR,
Chairman, Dept. American Music
of the National Federation of
Musical Clubs.

Vineyard Haven, Mass.,
Aug. 10, 1918.

A Tribute

To the Editor of MUSICAL AMERICA:

I hope that Mr. Freund is often made to feel the great wave of appreciation from musicians all over the country. The influence of your paper is simply inestimable. And I, for one, realize that I do not express my pleasure half often enough.

Cordially,

SAMUEL RICHARDS GAINES.

Columbus, Ohio, July 15, 1918.

ANNA CASE TO MAKE HER FIRST TOUR OF THE COAST NEXT SEASON

THOSE who were present one Fourth of July morning a few years ago when Anna Case made her first public appearance in the big Auditorium at Ocean Grove, N. J., and were fortunate to be among the great audience that greeted her in the same place two weeks ago and witnessed the extraordinary ovation she received during her recital and the popular demonstration that took place as she left the hall, when a huge crowd of people tried to shake her hands, could but marvel.

The story of her life and career need not now be retold. Suffice to say that unaided by worldly goods, position or influence, she has made her way upward

to the foremost rank of concert and recital artists with a most creditable record at the Metropolitan Opera House.

It is, however, pre-eminently as a concert and recital singer that she must be considered, and to which she owes her great popularity and vogue. Distance has never lent enchantment to her name, nor have cable wires been kept hot recording her triumphs in foreign climes. Her training, her successes and her exceptional growth have all taken place right here under our very eyes.

No singer who has reached her vogue and standard can with more justification claim that she is a purely American product than she.

The unusual feature is that, save for a short preliminary period, she has been

developed by one single teacher, and we search in vain for a similar case in the annals of singers.

For the coming season Miss Case will make her first tour of the Pacific Coast, and fill, as she is wont, numerous engagements. Her season promises to be more successful than ever before.

For these recitals Miss Case is preparing, with her usual skill, programs said to be of much beauty and interest.

Miss Case's venture into the motion picture field (she is now making her first picture) is being watched with interest by her friends, but no matter how successful this may prove, she tells her friends: "My singing will always remain first; all the rest are subsidiary to the main object in view."

GIVE BENEFIT IN NEW ORLEANS

Local Artists Raise Funds for Armory—Community Singing

NEW ORLEANS, LA., Aug. 14.—A mid-summer night's entertainment was lately given for the benefit of the Washington Artillery Armory, so that when the troops come home they will find their decrepit and mortgaged building saved to them, refitted to the needs of the Army and Navy now in the city and equipped for future use. Edwige Gordon played Moszkowski's Valse, Op. 34, No. 1, brilliantly. Mrs. H. R. MacLeod, who has come to be known as "The Dixie Girl," appeared in the flowered organdie of the '60's. After singing "Dixie" she gave as an encore "The Bonnie Blue Flag." Mrs. Edna Thomas sang "Stand Up, America," by the late Edward Horstman; Carpenter's "The Home Road" and Gena Branscombe's "Dear Lad o' Mine." Mrs. Joseph Conn, a gifted amateur vio-

linist, and Otto Finck, one of the best-known local cellists, gave, in Gypsy dress, two Hungarian Dances, by Brahms. Theodore Roehl, a local lawyer, possessing a fine baritone voice, sang the "Pagliacci" Prologue, Massenet's "Chanson de Touraine" and "Our Country, 'Tis Our Love for Thee," words and music by the local impresario, Harry Brunswick Loeb.

Community singing was conducted in Bienville Park on Aug. 4, by Florence Huberwald. Professor Ernest Schuyten directed the symphony orchestra, which assisted the choristers. The effect was excellent and will create a desire for these "sings."

Gatty Sellars, the English organist-composer, played a well balanced program recently at Trinity Episcopal Church, when an offering was taken for the British and Canadian patriotic fund.

Bach's Toccata in D Minor and Smart's Postlude in D were among Mr. Sellars's noteworthy offerings.

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After an active season with a large class of pupils, Whitney Tew, the Chicago vocal instructor, is preparing to relax during the heated season through the medium of a vacation in the country. He will be obliged to make the most of a short stay this year, since his teaching has carried him well up to midsummer, and the demands on his time will be heavier than ever upon his return.

E. C. M.

Expect 140 American Composers to Be Represented at Lockport Festival

The National American Music Festival held annually at Lockport, N. Y., will open on Sept. 2 with a fuller week's program than ever before.

Already scores of artists from all over the country are scheduled to take part, as well as a large number of musical organizations. Most of the 140 American composers represented on the seven-day program will also be present to hear their works interpreted.

The purpose of the festivals has been to secure just recognition for American musicians and American music. This aim has received an added stimulus from the war.

French Military Band Gives Five Concerts in Two Days at Louisville

LOUISVILLE, KY., Aug. 16.—The record made in this city by the French Military Band was that of five concerts in two days.

Four of these were given at Camp Zachary Taylor and one at Central Park, where a great throng heard and heartily applauded the players. The camp concerts were given at Y. M. C. A. headquarters.

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NEW BOOKS ABOUT MUSIC

ONE of the most vivid pieces of writing on Percy Grainger that has yet appeared is "Percy Aldridge Grainger—A Study" by D. C. Parker, an English music critic of discriminating taste, whose work appears in the English musical journals from time to time. It is in the form of a brochure, thirty-six pages long, and will give those who do not already know the remarkable pianist-composer a very clear and well developed picture of his character. Previous to the appearance of this brochure we believe the two best Grainger studies were Cyril Scott's "Percy Grainger—The Music and the Man," which was published in the *Musical Quarterly*, and Charles L. Buchanan's splendid article, contributed to *MUSICAL AMERICA* in the summer of 1916.

The little Parker book is in no sense an academic critical estimate. It is a genial and sensible study of what the Australian-American composer has done, how he does it, and, most important, what his attitude to his art is. Unless one knows this about Percy Grainger—Mr. Parker uses his full name, Percy Aldridge Grainger, in his title, the name by which he was known to us before his arrival in

"PERCY ALDRIDGE GRAINGER—A STUDY." By D. C. Parker. Paper, pp. 36. New York: G. Schirmer.

America, since which time the Aldridge has been dropped and he is just Percy Grainger to us—it is impossible for anyone to understand his music. Mr. Parker hits the nail on the head in many places in his likable brochure, but never more accurately than where he makes the point that Grainger has won his position as an internationally known composer at the age of thirty-four because he has used common sense and written compositions that are "brief and easily comprehended," while "many young composers, wishing to assume the heroic rôle and rub shoulders with the immortals, have written symphonies, the fate of which is bitter to contemplate."

There is brief mention of the necessary biographical facts, his birth at Brighton, Melbourne, in Australia, in 1882, his first instruction from his gifted mother who is his strongest artistic influence, his studies at Frankfurt with Pabst and Kwast and later with Busoni. Mr. Parker also deals with Grainger as a missionary for the music of Grieg, Delius, Cyril Scott and the modern French and Spanish composers. Interesting to note is the fact that Grainger believes that Bach has had more influence than any other composer in moulding his style. To some this may sound alarming, for there is a great distance between "Mock Morris" and the great G Minor Fugue. But those who have heard Percy Grainger play the D Major Toccata and

Fugue, building its architectonics with a sureness and virility unsurpassed among present-day pianists, will see the basis for Mr. Grainger's statement. Mr. Parker thinks Grainger most indebted to Grieg, a statement with which we can agree only in so far as the spirit of his music is concerned; and that, of course, is the spirit of folk song, which was so dear to the great Norwegian. A page of Grainger's manuscript from his orchestral work "The Warriors" is printed, showing his unique method of noting down his scores, a method that makes them look like anything rather than like orchestral scores.

But this is Grainger. This is part of that sunny, cheery personality that has made itself felt in musical circles here and abroad and is as distinct as it is vivid. Without knowing the personality of Grainger one would know nothing about him. For his personality is more marked than is that of any musician before the public to-day. Like Paderewski in his early American tours, Percy Grainger attracts through his personality, as well as by his merit as an artist.

The "exquisite slanginess" of his art, an inimitable characterization of Charles L. Buchanan's, Mr. Parker dwells on, and also his optimism. And we are happy to have him also explain for the benefit of those persons who are worrying why Grainger does not write a symphonic poem, "slow, measured music which comes in sombre garb to haunt us at twilight," that the writing of this kind of music is not for Grainger. That Grainger is giving us his best when he is Grainger. It is indeed more important to enjoy what he has written than, as Mr.

Parker says, "to spend our days in sack cloth and ashes" bemoaning the fact that he has not written symphonic poems and impressions of the mist. Grainger has given us impressions, but they are without exception impressions of the free air and of the open country-side.

His freedom from a classic style is no disadvantage but part of his individuality. Whereas most composers begin by imitating creative artists of an age past, Grainger, as far as his published work indicates, did nothing of the kind. He did write some pieces in the Handel manner as a very young man, but soon outgrew that and launched forth into the mode of expression that has brought him his enviable position. He has humor, which only one composer in a thousand has these days, and he is not afraid of being undignified. His orchestral suite "In a Nutshell" got its title from the heading of a column in that distinguished New York paper, the *Evening Telegram*, a column devoted to summing up the day's news in the briefest possible manner. Mr. Parker speaks of the "double-choir-ing" which occurs in the "Nutshell" Suite and in other of Grainger's works. As for his interest in the percussion department of the orchestra, which he claims has not been explored and which he firmly believes will be a very important department in the future, we have all heard his marimbas and nabimbas and marimbaphone; we hardly think that they will be as vital to future orchestral scores as he does, yet we like the spirit that prompts him to experiment with them, for it is the spirit of progress. We have written often in this journal about his expression marks in his printed music, which are "exquisitely slangy" and which at all costs he keeps in English. Thus he says in one place "soften lots" instead of *molto diminuendo*; and for this some would convict him of a crime! Again it is Percy Grainger behaving like himself and like no other person; his "Mock Morris" with the conventional Italian expression marks on it would be to those who know this music unimaginable.

In his conclusion Mr. Parker sums up the situation so splendidly that we must quote a portion of it: "And what of to-morrow?" he writes. "Will he (Grainger) brandish a Maori tomahawk or will he hie him to the East, there to make his bhag and hobnob with fan-fluttering and flower-loving mandarins? Will he give us a new vista of the Scandinavian historical pageant or pay a tribute to the author of the 'Spoon-River Anthology'? Foolhardy would he be who attempted to answer these questions, for Grainger is a musical Puck, a boy who refuses to grow up. * * * His art is no hothouse convalescent. He may be right or wrong, but he is definite. There is little chance of his frigate being becalmed. If you would follow him all the way you must prepare for a visit to the Northern latitudes, you must throw off your fine linen and roam over the Southern deserts, you must drop subtle points of etiquette and agree to sleep in a Bedouin's tent, for he has an avowed love of vagabondage. But we short-winded, sedentary folk face these novel adventures with never a murmur of protest, because Grainger is a laughing and bantering companion who brings an overwhelming enthusiasm to all that he does."

In short, for those who desire to know what Percy Grainger is like, what he has done and what he probably will do (though this latter he hardly knows himself), Mr. Parker's study is the best of guides. At the close of the booklet is a complete list of Grainger's published compositions and arrangements, a list which reveals that many of his bigger works have not yet had a hearing in America. There are two photographs of Mr. Grainger also in the book, one in *propria persona*, the other in his U. S. A. uniform with his saxophone. A. W. K.

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J. Norris Hering, Baltimore Critic

Scores in Recital

BALTIMORE, Md., Aug. 15.—J. Norris Hering, music editor of the *Baltimore Star* and organist and choirmaster of Christ Protestant Episcopal Church, gave the eighth and last recital of the season's series for the students of the summer schools of Peabody Conservatory of Music, the Johns Hopkins University and Maryland Institute in the main hall of the conservatory, on Aug. 11. He played his program from memory, as always. Howard Robinson, tenor soloist of Christ Church choir, sang two pieces. The program was as follows:

Saint-Saëns, Improvisation, Op. 150, No. 1; Louis Vierne, Prelude from Fourth Symphony, Op. 32; J. Norris Hering, Prelude in C; Stainer, "My Hope Is in the Everlasting," tenor solo from "The Daughter of Jairus"; Giuseppe Ferrata, Mélodie Plaintive; Franck, Third Choral; Barnby, "The Soft Southern Breeze," tenor solo from "Rebekah"; Widor, Lento and Finale from Seventh Symphony.

WASSILI LEPS A POPULAR FIGURE AT WILLOW GROVE



Wassili Leps, Conductor of the Leps Symphony Orchestra

Among the many orchestral engagements at Willow Grove Park, near Philadelphia, probably none has a more enthusiastic or more numerous following than the Leps Symphony Orchestra, under the direction of Wassili Leps, which has recently closed its annual engagement of three weeks at the popular resort. For years Mr. Leps has enjoyed growing popularity as an orchestral conductor, a feeling which has steadily increased until now his appearances are of more than passing interest to the public. Adept as he is in the art of program building, his offerings are always varied and well balanced. American compositions and the best works of the old and modern composers are given positions upon his various programs.

His list of instrumentalists and singers heard as soloists during the first week include Vera Curtis, dramatic soprano of the Metropolitan Opera Company; Emily Stokes Hagar, soprano; Marie Stone Langston, contralto; Elsa Lyons Cook, soprano; George Rothermel, tenor; Horace Hood, baritone; R. Sternberg, basso; Henry Gurney, tenor; Eva A. Ritter, contralto; George Emes, baritone; Emil Schmidt, violinist; Emil Hahl, violist; Vandalia Hissey, soprano; Florence Robrecht, soprano; Ernest S. Williams, solo trumpeter; William Schmidt, cellist, and Henri Scott, basso of the Metropolitan Opera Company. Other equally prominent soloists were heard during the second and third weeks.

Prominent Illinois Musician Works in Camps for Church Brotherhood

William D. Armstrong, the organist and composer, president of the Illinois State Music Teachers' Association from 1899 to 1901, is working among the soldiers at Camp Pike, Ark., in the interest of the Episcopal Brotherhood of St. Andrew. From time to time Mr. Armstrong gives recitals and lectures for the enlisted men.

MME. RIDER-KELSEY'S PLANS

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Mme. Corinne Rider-Kelsey, who for many years has occupied a pre-eminent position among American concert artists, has during the past season or two devoted herself largely to giving instruction to singers. A number of prominent professional singers have taken advantage of Mme. Rider-Kelsey's tutelage and this season she purposes extending the scope of her work in this direction.

The Rev. Dr. Parkes, rector of St. Bartholomew's Episcopal Church, has honored this sterling artist by inviting her to sing at the opening of the new edifice on Park Avenue in the fall and singing there throughout the winter. With these duties before her, Mme. Rider-Kelsey will fill only a limited number of concert engagements.

Civilian's Hospitality to Service Men Acknowledged by Band Serenade

D. Z. Howell of New York is the first civilian honored by a full turn-out of the U. S. S. Recruit Band. He was serenaded one afternoon last week by the Naval Band in appreciation for what he has done and will do for men in uniform. Mr. Howell occupies a large residence at No. 9 West Ninth Street. At least, he occupies one room in the house. The remainder he has turned over to men in the service. Since last Christmas any man in the uniform of the United States or her Allies has been welcome at "The Open House," as service men have named it.

Point Pleasant, N. J., Enjoys Hotel Community "Sings"

POINT PLEASANT, N. J., Aug. 11.—Sunday night community "sings," under the leadership of Helen Knox Spain, at the New-Brighton-on-the-Beach Hotel, are fast growing in popularity. The large ballroom and the three porches were crowded with enthusiastic singers at the last, the fourth of the weekly events, joining in such popular songs as "The Long, Long Trail," "Over There," "Pass the Word Along" and "Good Morning, Mr. Zip, Zip."

Incorporate Music League of America

ALBANY, N. Y., Aug. 15.—The Music League of America, Inc., has been incorporated in the office of the Secretary of State for the general purpose of furthering the interests of musical students and artists and the music-loving public. The capital stock is \$14,900 and the principal office is in New York City. The directors are Rudolf E. F. Flinsch, John T. Flinsch, John T. Adams, Marie Kieckhoefer. Malvina Hoffman of New York is one of the largest subscribers to the capital stock. W. A. H.

Sousa Wins Fresh Laurels in Wilkes- barre, Pa.

WILKES-BARRE, PA., Aug. 15.—At the recent appearance here of Lieut. John Philip Sousa and his band, a large and highly enthusiastic audience greeted them. Many encores were demanded at the close of the program and conceded by the leader. The soloists, Miss Moody and Miss Helder, were heartily welcomed. Among the songs was Mr. Sousa's own setting of the poem, "In Flanders Fields."

Anna Case Soon to Make Début as Movie Star

Anna Case, soprano of the Metropolitan Opera Company, will soon begin making her first picture at the Norma Talmadge studio. It has been said of her that the unusual pluck and determination she possesses, in addition to her charm of manner and her vocal talent, have done much to bring her to the enviable place which she has earned for herself in the musical world. The same qualities of will and courage are expected to make her work in the soundless drama successful.

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Activities of Mr. Klibansky's Pupils

Ada B. Willis, pupil of Sergei Klibansky, has been engaged as vocal instructor at the Southern Female College in La Grange, Ga.

Felice de Gregorio, another Klibansky pupil, sang at a musicale at the residence of Mrs. Charles A. Hamilton in Ridgefield, Conn., where his voice and intelligent interpretation were much admired.

Hattie Arnold made a successful appearance in the part of *Beauty Fairfax* in "Hello! Hello!" a musical comedy given at the Alviene School on Aug. 1.

Mr. Klibansky is just finishing his summer courses which have been largely attended by teachers and pupils from all parts of the country. A list of those who have studied with him during the summer months includes the names of Ada B. Willis, Ethlyn Morgan, Celia Rine, Wanda George, Louise Morgan, Ethlyn Lawrence, Vera Grosse, Hattie Arnold, Grace de Beers, Anna O'Brien, Pauline Schneider, Leonora Pazowska, English Cody, E. Kellogg, Felice de Gregorio, Lotta Madden, Betsy Lane Shepherd, Varah Hanbury,

Dorothy Betts, Elsie Duffield, R. Raffsnider, Gustav Frederick, Kitty Gladney, Grace Le Vines, Florence Tubbs, Mrs. R. Keppel, Frances East, Grace la Salle, Lalla B. Cannon, Mrs. G. Schmidt, Christine Willcox, Helen Mora, Alice Lawrence, Juliette Velti, Anna Graham Harris, Eva Kutinsky, Ralph Stamy, Grace Pearson, Cora Cook, Gertrude Graves, Jessie Brown, Cornelia Sanford, Clara Duval, Minnie Haines, Josef Baltuch, Robert Schmoll, Dorothy Gillespie, Th. Wicker, Mary Osterhold, Bertha Lansig Rodgers, Florence Boathwright, Mrs. Clemens, Mrs. T. Egan and Mrs. R. Grohs.

Mr. Klibansky will start his fall term on Sept. 1 at his New York studios.

ALBANY, N. Y.—A musicale was given Sunday evening at the State College for Teachers for the entertainment of the soldiers in the vocational training detachment, under the direction of Mrs. Leonard Miscall. Those who contributed to the program were Florence M. Loftus and Grace Held, sopranos; Richard Shannon, tenor; Tom De Stefano, Regina Held and Raymond Snack, violinists. Frederick Bowen Hailes was accompanist.

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NEW MUSIC VOCAL AND INSTRUMENTAL

NEW SONGS FOR A SOLO VOICE WITH PIANO ACCOMPANIMENT. (New York: G. Schirmer.)

Frederic Ayres is represented by three songs in these new issues, three songs that reassure us of his big gift. He is one of the men in our country who labor faithfully in musical art, without much publicity being given their activity. His "When Daffodils Begin to Peer" is a lyric gem, an exquisite piece of melodic writing for medium voice. Bigger in thought is his setting for high voice of Dante Gabriel Rossetti's "Sunset Wings"; the melody is MacDowellish, yet the song stands as a very individual creation and in every particular an art-song of the first class. With these two songs comes a new edition of his "Come Unto These Yellow Sands," which Arthur Farwell first published at his Wauwan Press in 1907. Eleven years have not dulled the brightness of this Ayres song and it is to-day as delightful a Shakespeare setting as ever. It is for medium voice.

There is talent in three songs by a lady named Jeanne Boyd. Very good is her "Invitation" to a Scharmel Iris poem. There is a modern French touch in the harmonic scheme at places and a sense of design that is very admirable. Even better is the other Scharmel Iris poem, "Invocation," a mood song that is finely carried out and that will command attention from our best singers. Both songs are for high voice. Miss Boyd's third song is the second setting of Alan Seeger's notable poem, "I Have a Rendezvous with Death," that has come before us. Like the other one, by George C. Vieh, it falls short of the poem and is unconvincing. It is for a medium voice.

Oley Speaks has made an effective song of Frank L. Stanton's verses, "Summer in the Heart." It is in his joyous melodious manner, with a broad ending. High and low keys are published.

The other issues are Adele Farrington's "The War-Baby's Lullaby" and Emilie Frances Bauer's "All Aboard the Slumber-Boat." Both are lullabies, and both ladies have written the words of these songs as well as the music. They are for medium voice and simple in style.

"TIME," "I KNOW," "YOUTH." By Gustave Ferrari. (Boston: Boston Music Co.)

These are three praiseworthy songs, of which "Youth" is the most likable. Mr. Ferrari's music is always well done, even when it is not his most interesting. "Youth" and "Time" are dedicated to Frances Alda, "I Know" to Helen Stanley. High and low keys are issued.

"ZARMI." By Alexander Steinert, Jr. (Boston-New York: Arthur P. Schmid & Co.)

This is an amazing composition for the piano by young Mr. Steinert. The young people in art are always bewildering us, it seems.

Mr. Steinert in a footnote tells us that his piece is "after a story by Sax Rohmer." An unusual tempo indication, "Comme une danse serpentine," should also throw light on the piece. Unfortunately for us, these "hints" do not reveal much and a careful examination of the music as music leads us but little further into the light. The kind of thing that Mr. Steinert does in "Zarmi" interests us little; it is a type of modernity that will be old-fashioned long before 1925. The piece is technically difficult to perform.

"LADIES' FACES, RIBBONS AND LACES," "THE MIRROR POOL," "THE TOMBOY." By Eugene Wyatt. (New York: G. Schirmer.)

Three gracefully managed piano pieces for teaching are these by Mr. Wyatt. The first is in the manner of an old gavotte, the second an *Andante con moto* of the meditation type and "The Tomboy" a *humoresque*. They are about Grade III in difficulty and will be of practical use as teaching material. A. W. K.

COMMUNITY "SING" IDEA SWEEPS READING, PA.

Pennsylvania City's Folk Now Singing Nightly—Mr. Eisenbrown Leading Strong Liberty Chorus

READING, PA., Aug. 12.—Probably no city in the East is so awake as regards community singing as this "Pennsylvania Dutch" capital. The aggressive Reading *Herald* for several weeks has issued editorials on community singing and has bewailed the fact that less musical centers than this have produced successful "sing-songs." It took some little time to arouse our musical folk, probably because of the very strong German element in this city and county. However, things have changed and the musicians have organized and now we are enjoying community singing every evening. A powerful Liberty Chorus has been organized and we also have volunteer instrumentalists from all our local orchestras and bands. George F. Eisenbrown, the potentate of the Rajah Shriners, is the leader, and his powerful baritone voice is just the organ necessary successfully to lead such gatherings. He has made the "sings" and songs so infectious that the Liberty Chorus and Band are frequently completely "drowned out" by the voices of the public.

Several of the nearby county towns have besought their services and two or three evenings a week they are taken by automobile to these localities, and at all times they stir the hearts and voices of the different communities. Until lately, all forms of entertainment on the Sabbath have been forbidden by the local

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authorities, but they have opened wide the doors to our community singing, so that each Sunday evening we have an audience of from 10,000 to 15,000 assemble on the famous Penn Common and they sing, and sing, until darkness and tired throats call a halt. The writer has had much experience of such "sing-songs" both in this country and in England, but has never seen or heard such enthusiasm and joyful co-operation as is being shown by the musicians and citizens of this city and county. W. H.

J. L. GOTTLIEB'S NEW POST

Director of Settlement Music School Is Recreational Secretary at Upton

Jacques L. Gottlieb, director of the East Side House Settlement Music School, has been appointed an accredited representative of the Jewish Welfare Board, U. S. Army and Navy. Mr. Gottlieb will soon assume his duties as recreational secretary at Camp Upton, N. Y., where he will co-operate with the Y. M. C. A., the Knights of Columbus, the Fostick Commission, the Red Cross and other authorized agencies in camps and cantonments. Mr. Gottlieb has been affiliated with the East Side House Settlement Music School since January, 1914, and will terminate his connections with that institution at the close of the summer session, May 16.

The final concert of the summer series of outdoor weekly concerts by the Neighborhood Symphony Society, which was founded and is directed by Mr. Gottlieb, was given on the terrace fronting the Settlement House, Monday evening, Aug. 12, 1918. This is the fourth summer that Mr. Gottlieb and his organization have been providing outdoor concerts for the people of this section of New York City, under the auspices of the East Side House Settlement.

Mr. Gottlieb will be glad to hear from musical and dramatic artists who can find time to perform at Camp Upton or elsewhere for the troops. They should address Jacques L. Gottlieb, care of J. W. B., Camp Upton, N. Y., or care of National Headquarters, Jewish Welfare Board, 149 Fifth Avenue, New York City.

W. W. Shaw's New "Hike" Song a Feature of Big "Liberty Sing"

PHILADELPHIA, Aug. 15.—On Friday noon, Aug. 15, a "Liberty Sing" was held at the base of the Liberty Statue in aid of the campaign for student nurses of the Red Cross. Thousands of participants applauded the songs and the nurses' parade. The "sing" was led by W. Warren Shaw, assisted by five of his pupils, Mrs. Elsa Aiken, the Misses Kean and Smith and Mrs. McGarrigle. Horace Hood, baritone, of the Philadelphia Operatic Society, was soloist. Mr. Shaw's new "hike" song, "Marching Through Berlin," especially asked for by the chairman of the Four-Minute Men, Harry D. Westcott, was a feature of the occasion. The composer has recently completed a new "navy" song, dedicated to Mrs. E. T. Stotesbury, chairman of the Department of Naval Recreation of the Women's Naval Service.

OVERSEAS SERVICE CONCERT

May Peterson Heads List of Volunteer Artists at Aeolian Hall

More than a thousand members and friends of the Y. M. C. A. Overseas Service were guests at a concert on the evening of Aug. 13 in Aeolian Hall where the list of volunteers was headed by May Peterson of the Metropolitan Opera. It was announced that Miss Peterson had offered to sing, as she has two brothers in the service, one about to sail and the other already over there. The audience, on her first appearance sprang up to greet her and after her songs, which Francis Moore accompanied, "Annie Laurie" and the old negro spiritual, "Standin' in de Need o' Prayer," there were encores.

Dion Kennedy and Frank Banta put on the great organ records of Ernest Shelling in Pirani's variations on "America" and Chopin's A Flat Polonaise, as well as an Arensky Waltz, recorded by Gabrilowitsch and Harold Bauer, and in conclusion some popular war pieces, the "Long, Long Trail," "Our Allies" and "Keep the Home Fires Burning."

Schumann-Heink Greatly Upset by Murder of Her Gardener

LOS ANGELES, CAL., Aug. 10.—Mme. Schumann-Heink is very much affected over the death on her Grossmont estate of the gardener, Wilhelm Besthorn, who disappeared some time ago. When his shoes and other articles of apparel were found on the place careful search was made and finally his body was found where it had been buried by his murderer. On Mme. Schumann-Heink's return she was greatly agitated over the loss of her employee, who had made a beautiful place of her Grossmont grounds. She declares that she never again will live at the place and will offer it for sale. She has offered a reward of \$500 for the apprehension of one Lester Lee, a Korean, who is suspected of the crime and who has disappeared.

Since the murder, it has been discovered that a paste substitute has been placed in a ring left in the contralto's rooms, substitute for a valuable diamond. This, too, is laid at Lee's door. If he has not escaped into Mexico, which is only a few miles from Grossmont—and he had several days' start—the police probably will capture him.

W. F. G.

Claude Cunningham Convalescing

Claude Cunningham, the distinguished American baritone, who has not sung publicly in recent seasons, is recovering from the effects of an accident which befell him on July 18, when he was thrown from his horse in Central Park. The accident occurred at a time when Mr. Cunningham was convalescing from an attack of pleurisy and, while his physicians at one time feared serious results, on Monday he was believed to be on the high road to recovery. It is now expected that he will be able to be out in a few days.

EAST ORANGE, N. J.—Eugene R. Tappan, tenor, of East Orange, N. J., sang last week at High Hill Beach, L. I., at the home of Commodore Harold B. Gregory. Mrs. Carl Greene accompanied.

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"THE TWILIGHT OF THE KINGS"

The Bohemian Club Midsummer "High Jinks" of 1918—Influence of the War—Wallace Sabin's Romantic and Contrapuntal Score—Impressions of the Music and Play—National Influence of the Grove Plays

By ARTHUR FARWELL

[Last week's issue of MUSICAL AMERICA contained a news report of the San Francisco Bohemian Club's Grove Play, "The Twilight of the Kings." The following article sets forth Mr. Farwell's impressions of the play and its music and discusses the spirit and influence of the Grove Plays.—Editor MUSICAL AMERICA.]



Arthur Farwell, American Composer, Educator and Critic

would wonder if he should refrain from doing so.

The Play and Its Author

A dark-souled king, *Ferox* by name, breaking a covenant of peace with three other *Kings*; four *Princes*, their sons, given as hostages in the keeping of a warden, that one by common agreement to forfeit his life whose father shall violate the compact; *Ferox's* treachery; his foiling and death through the discovery of explosives by that one of the princes, *Alford*, who is supposed to be his son; the discovery of *Alford's* true father in the bard *Atticus*, tutor of the *Princes*; the quarreling of the remaining *Kings* and their abdication in favor of the power, of the people, invoked by *Alford*; the coming dawn of a new day—these are the significant features of this "Masque of Democracy," as it is termed by its author, Richard M. Hotelling. This is the same "Dick" Hotelling who is famous for the powerful and distinguished manner in which he has enacted most of the principal and intensely dramatic rôles of the Grove Plays of sixteen years. Interesting, too, it is to note (what has probably not been generally appreciated heretofore) that it was through Hotelling's dramatic instinct and initiative that the dramatic idea first entered the older "Burial of Care" ceremony, and led over to the actual inception of what is now known as the "Grove Play." Hotelling was himself cast for *Ferox* in his own play, and rose splendidly to his wonted heights of dramatic power and dignity in his carrying of that part. Known heretofore not as a playwright, but as an actor, he showed himself on this occasion equipped to construct a play affording broadly laid out and well characterized scenes, and to give them dignified and often impressive literary expression. The lyrics of the play, with one exception, are by that conjurer of the beautiful, George Sterling, who was unfortunately not present to hear the musical settings of his fragrant and colorful verses.

The Composer and His Music

After nine years' silence, at the Grove at least, since his music for Professor Morse-Stephens's "St. Patrick at Tara," Wallace Sabin again came forward as composer. The interval has given him time to make marked strides in his art, noticeable chiefly in a great increase of warmth and poetic fancy, in a tremendously increased fluency in the handling of thematic material (there are canons by simultaneous augmentation and diminution that would excite the jealousy of old Okeghem), and a maturer

grasp of orchestration. In keeping with the medieval Norman scheme of costume and architecture, Sabin has in several followed an Old English scheme of music, but not slavishly once clear of the lyrics, especially those of the peasantry and yeomanry, he is harmonically and melodically very free and no enemy of whole-tone scale effects. This is primarily music of poetic and romantic appeal, but at the same time finely wrought and scholarly to a degree. But such matters are much more likely to be noted next morning on an examination of the score than on the evening of the "Jinks," when "Cleopatra night drinks all," and the mystic darkness of the grove yields forth its lucent and opaline weave of panoramic form, motion, sound and color. Like Chesterton's street that rebelled, the grove might well resent being treated like a New York concert.

The Performance

A thousand men are looking expectantly over the half-sunken orchestra at the dim space of the stage. The eye involuntarily follows up the incredible tree-shafts that frame it—up—up—there are no branches yet—the dimness turning to darkness, the shafts losing themselves at last far above in the massed blackness of intertwining branches, and through a little space, perhaps a single star, symbol of the immensity of night—*infinity!* . . . an involuntary shudder goes down the spine, and one turns his eyes quickly downward again in search of human things. The deep basses start. They do not help much, but the soft horns bring solace. The woodwinds weave in, and man-made harmony comforts the soul that shrinks from God! *Alford* works dimly at his forest laboratory forge, discovering a new and mighty force. A castle portal and tower are dimly seen. The music passes through various moods, presaging the dramatic contrasts of the play. *Alford* hides his bombs, after successfully trying one on an old stump, in the dread tower room where the implements of death are kept for the prince whose father shall prove false to the covenant of peace.

Peasants enter singing; they bring produce for the feast that is to take place when the four *Kings* come to the annual assembly to greet their sons and renew their common pledge. They pass on and *Atticus*, the bard-tutor of the *Princes* enters singing. *Alford* confides his secret to *Atticus*, who warns him of the likelihood of man turning the new power to evil ends. Other characters foreshadow the nature and treachery of *Ferox*. The *Kings* appear in turn with their retainers, and the banquet brings forth singers in praise of wine and love, and a dancer, these themes being extolled severally by three of the *Kings*. The retainers sing of war, and *Ferox* powerfully echoes and expands the theme. Being rebuked by the other *Kings*, he makes a jest of it and pretends that he wishes only peace. All retire for the night and a "Dance Interlude" takes place, in four numbers: "The World Sleeps," "The Land of Dreams," "Dawn" and "Daybreak." Groups of many colored butterfly figures, alternating with a solo dancer, depict the phases of the night with a quality of grace all but feminine. The eye, no longer intent on following the sequence of the drama, is led to observe more closely the beauty of the setting. Especially is one struck by the aspect which the forest background assumes in the artificial lighting, a kind of immense tapestry effect, each trunk or branch by itself appearing flat, as if painted or drawn, but the perspective of the whole obviously real and not an illusion, with plane beyond plane of deeper tone until far up the hillside all merges into inscrutable blackness.

The Climax

The interlude over, *Alford* and his supposed father, *Ferox*, meet in the night. *Alford*, being apprised of *Ferox's* treachery, tries to dissuade him from his purpose, but without avail. *Ferox* calls forth the hidden host which he has secretly brought with him, and attacks the castle with the intention of destroying the other *Kings* and gaining world-

dominion. *Alford* rushes to the death-room and from the tower top hurls down his bombs upon the besiegers with destructive effect. *Ferox*, wounded and vanquished, dies by his own hand. His body is borne off through the dim light of the forest to the sound of an impressive dirge. *Alford* checks the rising ambition of the remaining *Kings*, as well as their incipient quarrel over the disposition of the dead king's dominion, by reminding them of the power at his command and by establishing a new people's power through an appeal to their assembled retainers. The knell of kings is sounded and "in Truth and Liberty, a new Day dawns upon the world." The people burst into chorus, while the entire forest glows with the radiant light of dawn.

After the Play

The auditors disperse, some for the external warmth of the log fire in the "circle," some for the internal warmth of the famous annual onion soup in the great outdoor dining hall. The two "sires" of the play, author and composer, as well as the other chief participants, are surrounded by friends offering congratulations. Whatever one's sphere of interest, he will see a number of notables of his particular field among the various groups which collect here and there. Edgar Stillman-Kelley, once a San Franciscan, and lecturing this summer for the University of California; William J. McCoy, composer of the "Hamadryads" and the "Cave Man"; Joseph D. Redding, author of the book of "Natoma," and also composer of two "Jinks"; Edwin Schneider, of similar fame; Clarence Eddy, Leopold Godowsky and others are among this year's representatives of the musical fraternity at the grove. The remainder of the night is dedicated to song, conversation, forest reverie, feasting, sleep, if one is a good sleeper, or what not.

Sunday's Concert

Sunday morning, according to custom, the annual concert on the Jinks stage takes place, made doubly delightful by this incomparably ideal forest setting. The main musical features of the play of the night before constitute the *pièce de résistance* of the program. Mr. Sabin's music, on this occasion, did not suffer by being brought into the light of day. Its charm and its scholarship both held their own. A "Peace Song," sung by one of the *Princes* in the play, recommended itself very particularly on second hearing; it is one of the choicest moments of the work, and was admirably sung by Charles Bulotti. The "Prelude" again breathed forth its atmosphere of romance and the "Funeral March" its somber dignity. The program also presented two effective and colorful numbers from "The Land of Happiness," the Grove Play of 1917, by Joseph D. Redding; "Three Symphonic Sketches" of very notable originality and charm by Domenico Brescia, who is slated for next year's Jinks; and the rich and impressive last movement of Stillman-Kelley's "New England Symphony." The composers conducted in every instance. The latter part of Sunday morning saw the photographers busy with various groups of birds of a feather, military, musical, educational, etc., before their members should scatter, perhaps never to have the opportunity of coming together again; and the afternoon saw most of the Bohemians, their camps broken, on the Northwestern Pacific train following the wild Russian River valley back to San Francisco. There was much talk of the "Twilight of the Kings," and everyone voted it a splendid success, which indeed it was.

For sixteen years now the Bohemians have thrown themselves with prodigious *esprit* into the annual making of these great musical plays, and for many years before that into the ceremony which led up to them. They involve all the elaborate lighting apparatus of the operatic stage (and Duffy, the lighting expert of these plays, is a wizard), a full symphony orchestra, sometimes elaborate scenery, though the open forest stage is preferred, and a vast amount of time and effort in rehearsing, and then they are given one glorious performance with never a thought of a second ever being given. There is surely nothing else in America to compare with such a spirit, in the arts, and I know of nothing to compare with it anywhere. It is, in fact, *wholly ideal*, and it is to this circumstance that the power and influence of the Grove Plays is to be attributed. They are a pure radiation of the human spirit for the sake of joy and beauty. Their influence on the artistic development of America is something which can never be calculated, or even

[Continued on page 30]

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"The Twilight of the Kings"

[Continued from page 29]

estimated with the slightest approach to accuracy. The expansion of emotion and vision experienced by the many artists of all kinds who visit the Jinks is a thing which consciously or unconsciously passes into their work, whether or not their work is in any way of a similar nature. All artists can drink here of this artistic Grail cup of joy and brotherhood in art, and go off newly invigorated for fresh effort.

Model of the People's Music Drama

But in a more particular way is the Grove Play to have an influence upon the art life of America, in that it has established the model and the general outlines of the people's music drama that is to be. Here the practical experimenting has been done, and while the grove presents a set of conditions that cannot be precisely duplicated, the principles in operation can find application in many different sets of conditions. So great an expression of the human spirit in art in America as the Grove Plays is not for nothing as regards America as a whole, but a few years more must elapse before the force of the connection can become apparent.

MELVENA PASSMORE, A SAENGER PUPIL, HEARD IN CONCERT



Melvena Passmore, Gifted Coloratura Soprano

Melvena Passmore, coloratura soprano, is another of Oscar Saenger's pupils who has distinguished herself in concert work of late. Miss Passmore possesses the highest voice of all of Mr. Saenger's pupils, ranging three and a half octaves, from the low F to the C above high C. Besides filling many concert engagements this season, Miss Passmore has sung often for the soldiers at camp.

W. S. S. ADMIT TO CONCERT

Theo Karle Soloist at Seattle Event—Camp Lewis Has Eight Bands

SEATTLE, WASH., Aug. 12.—A unique method of raising war funds was adopted by the committee having charge of the meeting at the Moore Theater Aug. 3. No admission was charged; thrift stamps sold at the door entitled one to a seat and a war savings stamp to a reserved seat. The announcement that the soloist would be Theo Karle, now Theo Karle Johnston of the United States Army, filled the auditorium and \$8,000 was realized from the sale of stamps.

On Aug. 2 Lavina Dunbar, soprano; Emily L. Thomas, pianist, and Claude Madden, violinist, played and sang to large bodies of soldiers at Y. M. C. A. buildings. On Sunday, Aug. 4, Grace E. Claypool took eight or her young voice pupils to the camp to sing for the men. Taking part in the program were Maxine Frye, soprano; John Nolty Nichols, boy soprano; Virena O'Keefe, Anna Schwarting, Margaret Kruse and Jack Jacques. Assisting the children were

Mrs. McCawley, soprano; Miss Stettendahl, contralto; Mrs. Claypool and Jean Claypool, accompanists.

Camp Lewis is to have eight military bands, including five bands for the Thirteenth Division, one for the First Infantry, one for the Forty-fourth Infantry, and the Depot Brigade band, the latter organization having fifty members. Newly drafted musicians coming to the camp are F. G. Hally, cornet soloist, and F. W. Warnake, instructor of music in the Oakland, Cal., public schools.

Nellie C. Cornish of the Cornish School of Music has returned from a month's visit in San Francisco. Over two hundred pupils have been enrolled in the Cornish Summer School. Calvin B. Cady is holding normal classes for teachers. Boyd Wells of New York has classes in musical appreciation and piano.

A. M. G.

M'CORMACK RECITAL BREAKS OWN RECORD

Thousands at Ocean Grove Auditorium Shout Applause—MacBeath's Fine Aid

OCEAN GROVE, N. J., Aug. 16.—John McCormack, the Irish tenor, has had many an ovation in his remarkable career, but probably none greater than the one that came to him on his recital at the Ocean Grove Auditorium on Saturday, evening, Aug. 17. Letters without number had reached the management of the Auditorium asking the precise date of the recital, weeks before it was given, in order that the writers might time their annual visits to "The Grove" so as to coincide with Mr. McCormack's appearance there.

The entire seating capacity of the auditorium, a little less than 7000 persons; a stage with 600 more, and 500 standees awaited the tenor when he arrived on the platform, browned with his vacation exercises and twenty pounds lighter than usual. Even Mr. McCormack's previous appearances were put in the shade in so far as the number and the enthusiasm of his hearers went.

The program included, among others, Giordini's "Caro mio ben," in old Italian; the "Antade" from Lalo's "Le Roi d'Ys"; an exquisite group of Irish folk songs; "Dear Old Pal of Mine," written in the trenches by Lieut. Gitz-Rice, and was, of course, opened by Mr. McCormack's singing of "The Star-Spangled Banner."

Flight Lieut. Donald MacBeath, by special permission, played violin numbers by Mozart, Martini, Wieniawski and Townsend, to the delight of the audience, and the obligato for Godard's "Berceuse," sung by Mr. McCormack. Edwin Schneider, pianist, and Harold Fix, organist, provided excellent accompaniments.

Perhaps no number except "The Star-Spangled Banner" was received with more applause than the song "Our God, Our Country and Our Flag," by McCue. When the concert ended shouts of "Won't you come back, John?" followed the tenor through the thousands waiting outside around his automobile. Cardinal Gibbons and Governor Edge of New Jersey were among Mr. McCormack's most enthusiastic hearers.

WEIRD FEATURE OF AIR-RAID

Orchestration Plays "Rakoczy March" to Horror of Listening Crowd

The London *Daily News* tells a strange story of an air raid on Paris which was marked by an odd feature. It appears that the raid being over, while the work of rescue was going on by candle light in one of the houses which had suffered most, the crowd was suddenly horrified by the defiant notes of the "Rakoczy March," which invariably accompanies the Hungarian armies into battle, blared out apparently by a strong brass band. Everyone was aghast at such brutal an insult till the tenant of a flat on an upper floor said that he had an orchestration which played that particular tune. The explosion must have set it in motion.

At the risk of their lives some firemen managed to reach the machine, but in the dark, and not knowing anything about its mechanism, they could not stop it. It went on till the floor on which it stood collapsed.

HARTFORD, CONN.—Loretta C. O'Connell on Aug. 12 gave a piano recital at the Convent of Mary Immaculate. Her numbers included works by Beethoven, Chopin, Joseffy, Rachmaninoff and Liszt.

RAYMOND HAVENS SPENDING SUMMER AT MASSACHUSETTS HOME



Raymond Havens, the Boston pianist, is spending the summer at his home "on the lake with the long name," as he describes it, near Webster, Mass. The picture shows Mr. Havens with his mother.

NEW ORLEANS, LA.—Community "sings" are growing in favor, given impetus by the three army posts near here. Florence Huberwald, contralto, is leader of the largest of the organizations.

SALT LAKE CITY, UTAH.—A Salt Lake musician recently noted that the upper falls of the Yellowstone had a musical pitch about an octave above that of the lower falls; while the Glen Cascade had a pitch an octave above that of the upper falls.

STORM FAILS TO HALT "SING" IN WILMINGTON

Delaware City Event Proceeds in Spite of Thunder Shower

WILMINGTON, DEL., Aug. 16.—It had been announced that the Harlan & Hollingsworth Band, composed of musicians among the workers at the great shipbuilding plant here, should head the line and lead the procession at a recent community sing. The band appeared at the rendezvous on time. So did the community chorus, headed by Harry Barnhart, its leader, and the usual crowd. But no sooner had the band played "My Country, 'Tis of Thee," as a prelude, than a violent wind and rain storm suddenly descended. Instantly the crowd fled. Virtually all made their way into the du Pont Building, which houses the du Pont Hotel, the Playhouse, or leading theater of the city, and the offices of the powder company. The band went with them.

Undismayed, the moving spirits of the "sing" arranged for the use of the Playhouse, doors to which were thrown open and lights turned on. The chorus took the stage, the band occupied the orchestra pit and as many of the crowd as possible filled the auditorium with its gallery or lined up in the lobby and adjacent corridors. In a trice Barnhart had the evening under way and favorite songs followed in enthusiastic succession. As interludes the band played concert selections.

T. C. H.

Community Singing Now to Be Weekly Allentown Event

ALLENTOWN, PA., Aug. 17.—Allentown has now started a community chorus, the singing to be held each week in West Park. Will Rees, organist and choir-master, is the director; Solomon Unger is assistant. At the first meeting there were about 5,000 singers led by the Camp Crane band under the direction of Theodore Otto. After an hour's singing the band gave a concert. Every Tuesday night will be community singing night in the future.

B. W. S.

SALT LAKE CITY, UTAH.—Charles L. Shepherd, pianist, and Bert Shepherd, violinist, will soon go into military training at Camp Fremont, Cal. Charles Shepherd was conductor of the Salt Lake City Philharmonic Orchestra.

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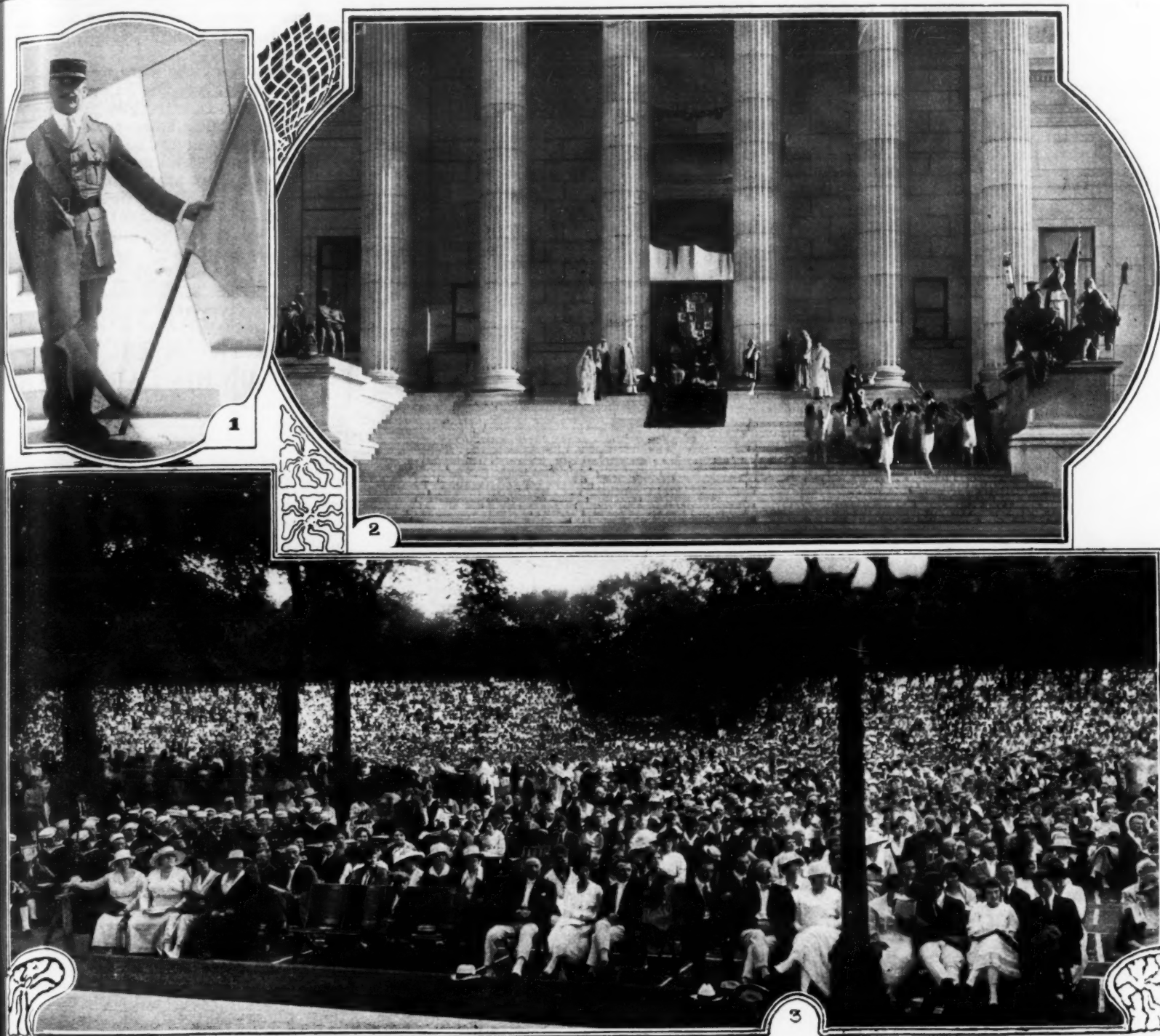
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Brilliant Historic Pageant in Minneapolis Nets Big Sum for Jewish War Relief Fund



Some Glimpses of the Historic Pageant, "The Torchbearers," Given Twice at Minneapolis by the Civic Players. No. 1—Lieut. Joseph Dobelle, Who Sang the "Marseillaise." No. 2—"Columbus," at the Spanish Court, Sees a Vision of the Orient and the New World. No. 3—A Section of the Huge Audience

MINNEAPOLIS, MINN., Aug. 15.—Over 12,000 persons congregated on the plaza and stadium in front of the Minneapolis Institute of Arts on July 31, to see on its steps the second staging of the historic pageant, "The Torchbearers," by Civic Players of Minneapolis. A new episode, "The Winning of the West," was added at this presentation. It was written by the president of the

players, Louis L. Schwartz. John D. Rossiter's Band, led by Stanley B. Avery, played a prominent part in the interpretation of the work. In the Schwartz episode, were interpolated many numbers by American composers that were received with especial pleasure by the audience.

An extremely interesting interlude was contributed by the singing of Lieut. Joseph Dobelle, who fought at Verdun.

His singing of "La Marseillaise" roused the hearers to the highest pitch of enthusiasm. The two presentations of this remarkable pageant have constituted civic events of the first importance in the life of Minneapolis. Financially they have been extremely successful also, having netted \$10,000 for the Jewish War Relief Fund at the first performance, and nearly the same amount at the second.

How Will the War Affect the 'Plain, Uncritical Music-Lover'?

THE grim impress of war," remarks the *Literary Digest* for Aug. 3, quickly showed in our literature and in painting, but thus far music is an art that seemingly has not passed into a war-phase. In painting it has been noted how well suited the futuristic style is to war-subjects, and in verse and in prose men who have been at the Front 'have been if anything a shade too vocal,' thinks the music critic of *The New Witness* (London). A glance at the book-stalls will furnish ample evidence that they have not neglected their opportunities. The taste of letters will not forsake the ordinary fighter, either, if the agencies devised for sending him reading matter work up to the schedule they have set for themselves. But how will they look at music after a two or three

years' deprivation of it? asks Ernest Newman; and what will the musician himself turn to? One answer was given by Gerald Cumberland, who confesses to a two years' deprivation, and Mr. Newman invests his revelations with some interesting comments of his own. Mr. Cumberland, we are told, was a London musical critic, 'spending sometimes five or six hours a day listening to music for professional purposes.' Since 1915 he has been on the Saloniki front, not in Saloniki town, but away in the mountains. In his own words, helped out by Mr. Newman, we learned of the effects on his musical consciousness:

"For months together I did not see a child or a woman, read a good book, see a fine picture, hear intellectual conversation, listen to even tolerable music, or enjoy any form of culture save that provided for me by memory. For all prac-

tical purposes I led the life of a savage; my intellectual faculties had just that amount of employment required to enable me to get through my work.' What happened when he did hear a little real music was very much what might have been expected. He goes down blubbering before a bit of Puccini by an Italian military band—Puccini, whom he had come to despise, before the war, for the facility and obviousness of his emotion. His critical reason could not assert itself. 'I found it (the music of the scene in which *Butterfly* waits till dawn for *Pinkerton*) overwhelming, vitalizing, unbearably poignant. I gave myself up to its sensuousness; I wallowed in its pathos. All my pre-war standards vanished. My emotions conquered my intellect and insisted upon enjoying what my reason condemned. Esthetically, of course, I was starved, and any kind of food was welcome.' His explanation of it all is that, contrary to what he would have expected, the emotions do not become sluggish by long disuse, but rather wakeful; 'they respond almost frantically to the slightest appeal; all critical judgment is inhibited, all power of discrimination is lost.'

"Mr. Newman is not greatly impressed by Mr. Cumberland's reactions, and thinks it did not need a European war to bring these facts of psychology to the front. He would give much to know something that is only locked up in the future.

After the War—What?

"The interesting thing, after the war, will be to see what happens to the plain, uncritical music-lover who starts concert-going after an abstention of two or three years. Some, no doubt, who were just beginning, after considerable practice, to be able to follow the subtler windings of modern music will have lost some of their technique of hearing, and will find much of the newer music a closed door to them. They will revert with a sigh of relief, to the familiar good things. They will have for company all the men who, after the nervous tension of the war, will relax emotionally, and will fly for consolation to the music that has within it the eternal simple verities. On the other hand, there will presumably be many whom their experiences will have keyed up to such a pitch that in music, as in politics, old shibboleths will be the merest sawdust, and even simple, accepted truths will appear to them as shibboleths. But, here again, it will be seen the war will leave the musical world very much where it is at present, so far as the tastes and appetites of the hearers are concerned.

"No one can prophesy the result of the war upon the composers of the new day, thinks Mr. Newman, who asks:

"Will it leave some permanent sensitivity in them that would not have been there but for their experiences in war, or will it all pass away in a very little while like a bad dream that shakes us only for a minute or two after waking? The musicians now or recently at the front have not yet begun to express themselves. But the painters have; and who will say that, with a rare exception or two, their war-work shows a quality that only the war could have given to it? Some of Paul Nash's pictures suggest the almost obscene horror of the mutilated earth; but how much of that horror do we read into the pictures by the aid of the text and of our newspaper knowledge of the war, and what degree of purely artistic force will Mr. Nash's pictures have for a generation to which this war is as distant a thing as the Napoleonic wars are to us? Is there much in Mr. Nash's pictures that the artistic imagination—the very business of which is to see earth and man more intensely than the work-a-day imagination does—could not have created for itself out of its inner material? How much of the imaginative musician's experiences at the front will serve as plastic material to him in after years?"

Sousa at Binghamton

BINGHAMTON, N. Y., Aug. 15.—By the kindness of Endicott, Johnson & Company, Sousa and his band made another visit to Johnson Field and Ideal Park, Sunday afternoon and evening. The attraction was free to all, except that Thrift Stamps were offered for sale to the audience, which was a tremendous one, some thousands of dollars' worth being sold.

It is reported that Harold Albert, the company's amusement director, is to organize a band from this section and enter the naval service with it at an early date. J. A. S.

Harold Bauer, the noted pianist, is quoted as having said that soldiers in camps should not be given what is generally termed "classical" music, since "because of their rigorous training, it should mean to them only diversion."

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Have Mendelssohn's "Songs Without Words" Any Message for the Modern Pianist?

Rich Reward for Artists Who Have Courage to Face Cry of "Antiquated" and "Banal" in the Concert Hall — A Matter of Interpretation

By HARRIETTE BROWER

HAVE Mendelssohn's "Songs Without Words" any message for the present-day pianist?

It would almost seem they have not, from the infrequency of the appearance even of his name on modern programs. Occasionally one hears the noble Variations Serieuses or perhaps the Prelude and Fugue in E Minor. But it is rare indeed to find a pianist willing to place a "Song Without Words" on his list. Why not? For one thing he does not want to be thought old-fashioned or behind the times. He dreads having the critics write down Mendelssohn as "antiquated" and "banal," as they sometimes do, thus reflecting on those who still play his music. Yet we cannot escape the truth that the polished, elegant phrases of this most euphonious composer sound sane and soothing beside the mad rush of chromatics and dissonances one hears on every side. No one wants consonance in these days, it seems; we seek for the strange, the bizarre, uncouth, mysterious, anything and everything but the well-sounding and healthy.

And yet when a pianist, with the courage of his convictions, and a superlative technique to supplement that courage, plays something of Mendelssohn's, how refreshed and pleased the audience; perhaps heartened is a better word. How tired looks are replaced by smiling faces when Josef Hofmann or de Pachmann gives them Mendelssohn. These magicians of the piano can turn the Rondo Capriccioso into a fairy revel, a riot of dainty creatures weaving the mazes of the dance.

The other day Guiomar Novaes gave the Scherzo from "Midsummer Night's Dream" with such pearly clarity, such delicacy and swiftness that a big audience rose at her. It was exquisite in its perfect art; the work of composer and pianist were as one, and the listeners were made glad that such music could be written and played.

You may say these are the larger things, but the "Songs Without Words," those are left for the boarding schools. No great artist plays them now; besides only a few were ever played in public anyway. I am not so sure about that. Rubinstein, von Bülow, Sauer, Paderewski are a few of the great artists who have interpreted for us these exquisite tone poems. Von Bülow accomplished the feat of giving the whole set, forty-eight, as a Mendelssohn program, in one evening. Perhaps no one else has attempted such a program, either before or since, although we have many other "one composer" lists. The Songs present much variety and reflect many moods. It may be that some day a pianist may be found to emulate von Bülow's example.

The story of Mendelssohn's musical precocity reminds one of Mozart. The boy Felix could improvise at a very early age and began to compose regularly when he was ten. Even in those early years he conceived the idea of singing on the piano. No one had ever thought of a song without words. It was his own idea. Each year he added some blossoms to this peculiar wreath of song. Some were tossed off at a sitting; some were long pondered over. It was years before these pieces reached the public; but when they became known, their popularity grew amazingly.

Their Homelike Character

It has been pointed out that not a few of Beethoven's movements, such as the Adagio to the "Sonata Pathétique," or the Menuette to Op. 10, No. 3, might be classed as songs without words, so might Field's nocturnes. The former, however, are portions of larger works; then neither these nor the nocturnes possess the grace, finish, the intimate charm and

above all the homelike character which have endeared the Songs to the home circle, especially in England, where they first became known. Many of them were composed during the composer's residence there; others had names or stories connected with them; there was a piquancy about the very title, all of which helped their popularity. In fact they became at one time too popular to please their composer, who was a severe critic of his own work. He said distinctly, after the issue of book three, that he did not intend writing any more of them for a time, for if such things were multiplied too freely no one would care for them. We do not forget that he was not answerable for the last two books, as they were published after his death, without revision, which he was always very careful to make.

Mendelssohn began to compose his "Songs Without Words" about the year 1820, the last appearing after he passed away in 1847. Since then the floodtide of affection for these tone poems has waxed and then subsided, until one rarely hears any of them on a concert program. When we do, it is usually one which has heretofore escaped our attention. The amateur or teacher may think he knows his Mendelssohn from cover to cover; but once in a while—at the rare moments when a "Song Without Words" is played, he will find, probably, it is one he has quite overlooked, which is now being illuminated by the artist.

Those who attempt the rendition of lyric music on the piano, consider it a very simple matter indeed. There is always a tune, they say, and the piece usually goes rather slowly. In so far as they are right, but there is more to it than that.

Analyzing Lyric Music

In lyric music there are three parts which claim attention. In the ratio of their importance they are: Melody, Bass, Accompaniment. It is as though we separated the whole into three strands; the melody will be white, the bass dark and the accompaniment a neutral tint.

The melody, or theme, is to stand out above the other two; it must speak, or rather sing, else there is no meaning to the utterance. It must be punctuated, too, as is the human voice in speech, with pauses, inflexions, with stress, accent and quiet places—the ebb and flow of sentiment and feeling.

The second strand, the darkest in hue, is the bass. It is the foundation, and supports all built upon it. There must be just enough power in bass to add weight to the melody and support it, but not enough weight to overpower it.

Perhaps the most difficult strand to manage is the neutral strand, the accompaniment. It is so important, yet must be so unobtrusive, just a background upon which to weave the bright pattern of the theme. The notes of the accompaniment often fall to the lot of the thumb, which makes their performance more to be looked after. The thumb is prone to touch too heavily and hold on too long; both these faults ought to be eliminated. That they are in evidence proves the player does not hear himself, and is really playing in quite a different way from what he thinks he is playing. Therefore the thumb must be subdued and lightened up, when it is not required to sing the melody.

These three parts must each take their required place and preserve their proper balance; one must not infringe on any other part, but must preserve its own line intact. Each part does its exact share, no more no less, for the complete effect must be considered, first, last and always. Thus in reality there is no unimportant part, for one has just as much value as another, only not so much tonal power.

We take out our well-used volume of the "Songs Without Words" and turn the

pages lovingly. Some speak to us of intimate moods, or special occasions when we heard them interpreted by a particular master. Look at the Song in F Major, No. 22. A simple one, you say, and short—only a page. Yes, but the smallest may be the most precious, make the deepest appeal. Perhaps this single page has been overlooked since it precedes the buoyant, triumphant Volkslied, which every one plays. But the F Major Song, when interpreted as it should be, is of touching, moving tenderness. Artists differ as to the dynamics of its delivery.

Rubinstein gave it with an exquisite pianissimo, somewhat in the way he used to play the Berceuse of Chopin. Paderewski, on the other hand, made it a song of faith, hope, exaltation, yet with a spirit of sweet simplicity and reverence. Beginning very softly, he sang the theme above the chords with consummate skill and without breaking any of them, as the amateur is prone to do. The melody rose and fell with beautiful gradations of tone, with absolute smoothness and perfect legato effect. Here was no sentimental weakness but strong emotion, yet every tone was under perfect control. The Polish pianist was partial to this particular Song, as he played it rather frequently. Those who heard him do it during that period of his career—in the 90's, will retain an unforgettable memory of the effect.

Freshening the Hackneyed

We think of the glorious "Spring Song" as banal, simply because it has been attempted by so many untaught and unskillful fingers. When Mme. Bloomfield-Zeisler plays it, as she sometimes does in response to calls for more, it mirrors the freshness and sparkle of a real spring morning. How does she create this impression? Through clarity and crispness in grace notes, through tiny nuances, deft shadings, bell-like quality in the lovely melody and a light-hearted gaiety that somehow gets into our feet and makes us want to dance as well as sing. It is the same when we hear the Spinning Song from her, from Gabrilowitsch or from other artists who can do it as it should be done.

Here is found a magical weaving of sound, so swift, so light, so deliciously gay and joyous that we are enchanted with its loveliness. It is Mendelssohn to the core, the spontaneous expression of one who had no cause for unhappiness, or sorrow or disappointment, who was always as bright and cheery as his name—Felix. Those who play this song effectively have probably toiled to render those continuously spun chains of sixteenth notes clear and translucent, just as though the light shone through them—or as though they were dancing sunbeams. Fine perfection of this sort comes through slow, even practice, sometimes legato, again leggiero, gradual increasing with metronome, until swiftness has been reached.

Only lately Guiomar Novaes, the Brazilian pianist, placed a "Song Without Words" on her recital program. It proved to be another unfamiliar one, and thus she added a flower to the wreath we have twined from the treasured volume of these songs of the heart.

The one she chose was No. 31, perhaps never before heard here in the concert room. How the fair, white fingers sang that melody to those who have come under the spell of the tone this girl draws from the keys, can well imagine. What they cannot imagine are the effects which were brought out of this simple little piece. By means of her genius, it was revealed to us as a lovely tone poem, shot through with delicate fancy. No one who had played it before had ever thought of releasing the accompaniment notes in right hand so quickly and lightly, that they should not intrude on the melody in the higher

voice. Above all no one had ever thought of treating those high quarter notes which appear above the melody on second page, as though they were little points of light, glinting here and there like fireflies. Such dainty little caresses as she gave them, too—those mysterious notes, which seem to have no part in the melody, and which the ordinary player will hold on to, with heavy hands. Her conception illumined the whole piece, giving just the right tonal balance to each part.

Let us gather them up, these treasures we will not forget; the dashing "Hunting Song," lovely Duetto, gay Spring Spinning and People's songs; we know them all. We will include the Barcarolles, too, and Numbers 9, 14, 19, 20, 22, 31 and 32. Some of them are shy little blossoms, hiding behind more pretentious ones.

But we need them all and as many more as we can discover and make our own.

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EDDY BROWN SPENDS SUMMER "PRACTICING" ON HIS CARBURETOR



Eddy Brown Learning the Intricacies of New Instrument

During his tours of America, which have taken up most of Eddy Brown's time, except when he is enjoying his summer vacations at some quiet lake resort or along the Jersey shores, he has given little thought to distances between towns en route. But that was before he became sole owner and proprietor of a shining 1918 model gasolene absorber, herein exhibited for the first time. Now, when asked how far is from Lake Osceola, N. Y., where he is vacationing, to Lake George, where he recently motored to pay a visit to his beloved teacher, Professor Auer, he can tell you without hesitation that the minimum distance is three inner tubes, thirteen gallons of gas and four reckless spring chickens.

Despite the many delights Mr. Brown is deriving from his new car, and from the many aquatic sports indulged in at Lake Osceola, he finds time to arrange his many programs for the coming season. These will be the most numerous since his arrival in America, as he will embrace a tour extending from coast to coast. He is also doing a considerable amount of composing and several of his compositions will be used in his programs this season. Eddy Brown will give his first New York recital at Carnegie Hall, Dec. 28.

Cecil Arden a Visitor in New York

Among visitors during the heat spell in New York two weeks ago was Cecil Arden, contralto of the Metropolitan Opera. Miss Arden came from her summer home in Long Branch, N. J., and stopped off in New York on her way to Long Beach, where she was to appear at the benefit concert arranged by Mrs. Thorner, but owing to a sudden indisposition Miss Arden had to refrain from singing that evening. A large number of concerts have been booked for the coming season by her manager, Emil Reich.

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New Naval Chamber Music Quintet Will Undertake Important Propaganda Work

Body Made Up of Great Lakes Station Enlisted Men to Make Nine Months' Tour of U. S.—Aim Is to Aid Navy Relief Society and Show That Musicians Are Playing Big Part in War's Winning—Personnel Comprises Well-Known and Highly Trained Men

Chicago, Aug. 16, 1918.

MUSIC as part of constructive propaganda for the good of the Naval Service and the country has from the beginning been part of the comprehensive program of Capt. W. A. Moffett, Commandant of the Great Lakes Naval Training Station. A long step forward was made recently, when for the first time in history he made the decision to end out a chamber music organization on a tour throughout the country. Its members are five regularly enlisted men in the United States Navy, each one of them a former concert and symphony orchestra performer of the best musical association and training. John Doane, the organizer and pianist, was the former director of the organ department of Northwestern University School of Music. He studied in America at the Oberlin Conservatory of Music, where he subsequently held the chair as instructor of pipe organ and musical theory. He also studied in England with E. H. Lemare, and in Paris with C. M. Widor. Walter Brauer, the cellist, has traveled throughout the country as a recital artist and concert soloist. Herman Felber, Jr., first violin, was a pupil of Ludwig Becker, the former concertmaster of the Chicago Symphony Orchestra, and also studied with Leon Sametini. He was a member of the Chicago Symphony Orchestra, and later of the Berkshire String Quartet of New York. Robert Dolejsi, who plays the viola in the quintet, studied violin with Bevcik, and was awarded the Royal



The Great Lakes Chamber Music Quintet. Left to Right: Robert Dolejsi, Violinist; Carl Fasshauer, Second Violinist; Walter Brauer, Cellist; John Doane, Pianist and Business Manager; Herman Felber, Jr., First Violinist

State Diploma at Vienna, being the second American to win this honor. Carl Fasshauer, the second violin, studied with William Hapich, and was graduated from the violin department of the Temple University. Up to the time he enlisted he was a member of the Philadelphia Symphony Orchestra.

Discovering that they had some time not covered by their camp duties, Mr. Doane devised a plan whereby they might meet and play chamber music. After a few rehearsals they appeared one night at Northwestern University, playing with almost unexampled success. A few nights later they appeared again at Mandel Hall in the University of Chicago. Here the enthusiasm of the audience was duplicated and even increased.

The idea of giving a series of public concerts was thereupon broached to Capt. W. A. Moffett, the commandant of the station. He approved it warmly, and the Great Lakes Chamber Music Quintet is now assigned to the duty of mak-

ing a nine months' tour of the United States, playing four times a week and appearing in all the important communities between the Atlantic and Pacific oceans. The net receipts of the tour will be turned over for the benefit of the Navy Relief Society, but more important than the financial aspect is the fact that through seeing the organization in uniform the people of the United States will have an opportunity to learn that the musicians are taking an active part in the winning of the war.

A number of engagements will be played in Chicago during the summer. The tour will begin early in October. Important appearances are booked in New York and Boston about that time. Upon completing its Eastern engagements, the organization will swing West and play through California and the coast during the early spring. When the tour is completed the members will be assigned to sea duty.

E. C. M.

James Stanley, Baritone, Finds France "A Great Summer Resort"

JAMES STANLEY, baritone, now doing entertainment work abroad, has written the following description of his activities in France to Manager R. E. Johnston of New York:

Dear R. E.:
* * * We had our party with General Pershing and had a splendid time. He was very complimentary. I can't tell you much more for fear they will throw my letter in the discard.

In fifty-six days we have given fifty-nine performances and my voice was never better. If I don't sing at least every night when I get back I am afraid my voice will deteriorate so get me lots of work.

I wish you could be over here. It is the finest summer resort I ever visited. Some of our shows are given out-of-doors so as to accommodate the crowds. These are the hardest ones to sing, but the applause is so fine that we feel compensated for the extra work. One evening last week I was singing in the open and a shower came up. The boys never moved—of course I kept right on singing. They rather liked that spirit and showed it. Another time we were obliged to stop the show to let a load of hay go through the audience, which was seated in the street. Again a flock of cows driven by a pretty French girl held us up for a few minutes. These things don't bother the boys at all as they are so

happy to hear and see somebody "Made in America" that all else is of no consequence.

Next week we move up into a very active sector and have to wear tin hats and gas masks. I don't mean I have to wear one while singing, but I have to have it ready or at "alert." I am sure I shall have some good stuff to tell you from there.

Just going out to squab dinner with the C. O. of this place. Sherman was wrong.

Well here we are at the real front. "After giving a double header" the other night we went up to within 700 yards of no man's land to a little village. Fifteen minutes after we left the Boche shot up the place good and plenty. You ought to see us in our tin hats! Great stuff.

Mrs. Stanley sends regards.

JAMES STANLEY.

"Over There," July 21, 1918.

Miura to Sing in This Country with La Scala Company

Mme. Tamaki Miura, the noted Japanese lyric soprano, will appear this season with La Scala Grand Opera Company in "Madama Butterfly" and a revival of "The Geisha." The latter opera will be given in English with a special supporting cast. Chev. Fulgenzio Guerrieri, conductor of the La Scala Grand Opera Company, will arrive in New York City about Sept. 1.

Available for Concerts 1918-19
Sparks M. Berry, Manager
Los Angeles, Calif.
Associate Manager: A. Bagaroz
1495 Broadway, New York

TAMAKI MIURA
JAPANESE PRIMA DONNA SOPRANO

ST. LOUIS CONCERTS WILL AID ALLIANCE FRANCAISE

Elizabeth Cueny Engages More Famous Artists for Series—Reinstate Enemy Players

ST. LOUIS, Mo., Aug. 16.—Elizabeth Cueny, the local manager, has just come out with additional announcements regarding her attractions for the coming season. Her Morning Musicales Course has been changed both as to time and place. As most of her subscribers are interested in war work, the time will be changed to the afternoon and to the Hotel Statler ballroom instead of the Women's Club, as in previous seasons. The series will be very interesting and the Alliance Française will profit largely from the proceeds. The concerts will all take place on Friday afternoons, those not having any Symphony matinee, and for the first concert she has engaged Hulda Lashanska, the young American soprano. The concert of Dec. 5 will bring Dora de Philippe, soprano, and Salvatore de Stefano, harpist. Alfred Cortot, the distinguished French pianist, will be on a program with Cecil Fanning, baritone. The last concert will be given over to Jacques Thibaud, the eminent French violinist, who has not been heard here in several years. Her series of evening concerts at the Odeon include John McCormack, on Oct. 17; Max Rosen, Jan. 21; Frances Alda, Feb. 28; Jascha Heifetz, on March 17, and Amelita Galli-Curci on May 8. There will also be one or two series of smaller concerts at Sheldon Hall.

The members of the Musicians' Union in this city, who were recently suspended by the local union as enemy aliens, have been ordered reinstated by the head of the American Federation of Musicians. It has been decided that each of the cases will have individual investigation and if there is any doubt as to the loyalty of any of the local members, they will be suspended from the union. However, the action taken by the president of the national association stands firm and the men will continue to enjoy the privileges of a full-fledged member. This means that the local Symphony men will all be engaged again this season. This action will not affect the case of one Erik von Fursch, a member, who is now being held by the authorities.

H. W. C.

MUSIC ON THE BATTLEFIELD

French Officer Describes How His Men Made Up Lost Time in Song

From London comes an interesting anecdote of music in the field, told in a lecture by Captain Boillot of the French army. On one occasion the men of his company had to make up a lost ten minutes. He got them singing one of the nonsensical, cumulative songs of which they—like our own Tommies—are so fond, and knowing that if they relapsed into silence the increased pace necessary to cover the extra kilometer would not be maintained, promised some relaxation for the next day if only they would keep on singing all the way. Tired as they were, the sturdy poilus trudged along to the sound of their own voices, and at last reached their destination exactly to time.

ADELAIDE GESCHEIDT RESTING

Exponent of Miller Vocal Art-Science in White Mountains

Adelaide Gescheidt, exponent of Miller Vocal Art-Science, is resting at the Lake Tarleton Club at Pike, N. H., in the White Mountains.

She recently made a trip to Quebec to hear her pupil, Irene Williams, the gifted soprano, who appeared there as soloist with Creator's Band. Miss Williams has had splendid success on the Creator tour and has established herself as a favorite with her audiences and with the press.

Two artist pupils of Miller Vocal Art-Science, under Miss Gescheidt's instruction, recently gave recitals at Falmouth and Chatham, Mass., for the fund to purchase musical instruments for our boys "over there." They were Mrs. Alice MacGregor, soprano, of Boston, and Edward Wentworth, tenor, of Paris. They sang French and English songs, arias and a number of duets before brilliant audiences and raised some \$600 at the two concerts.

MUSIC IN THE OPEN MARKET

Henry L. Mencken Discusses Its Value and Interpretation

That lack of reward in a material sense that so often shackles the composer of the greater things in music is discussed by Henry L. Mencken, critic, in his recent book, whose startling title is "Damn!" Says Mr. Mencken of the composer:

"A man labors and fumes for a whole year to write a symphony in G Minor. He puts enormous diligence into it, and much talent, and maybe no little downright genius. It draws his blood and wrings his soul. He dies in it that he may live again. . . . Nevertheless, its final value, in the open market of the world, is a great deal less than that of a fur overcoat, half a Rolls-Royce automobile, or a handful of authentic hair from the whiskers of Henry Wadsworth Longfellow."

Later on, Mr. Mencken presents his compliments to the interpreting artist, as thus:

"The artist is a sort of impassioned proofreader, blue penciling the *lapsus calami* of God. . . . The worst flute is never as bad as the worst soprano."

Setting aside half a dozen—perhaps a dozen—great masters of a moribund craft [piano playing], who will say that the average mechanical piano is not as competent as the average pianist?"

This he follows with a page on interpretation in art, maintaining that "personality" almost invariably destroys the intent of the artist.

Rolland on "Monkey Wagners"

Romain Rolland has said recently: "There have been too many 'monkey Wagners' in France. During the last ten or twenty years scarcely one French musician has escaped Wagner influence."



BREMERTON, WASH.—E. R. Terry of Denver has organized a glee club, under the name of The Criterion, comprising seventy men's voices.

PRESIDIO, CAL.—Thomas Giles, head of the music department of the California State University, is making good progress in military training at the Presidio school.

HARTFORD, CONN.—The Strakosch home, "Elpstone," where Clara Louise Kellogg Strakosch, the prima donna, wrote her memoirs, and where she died, has passed into the hands of Burton L. Newton by purchase.

ITHACA, N. Y.—Ernest R. Kroeger continued his series of piano recitals at Cornell University. On Aug. 1 he gave a program of Russian and French works. On Aug. 8 Mr. Kroeger gave an entire program of his own works.

INDIANAPOLIS, IND.—Leslie E. Peck of the Metropolitan School of Music, who has been conducting a summer class on cornet in Petoskey, Mich., will return to Indianapolis and resume work with the school at the opening of the fall term, Sept. 9.

BURLINGTON, VT.—The piano pupils of Prof. Charles Lee Tracy of New York City, who is directing for his fourth season the piano department of the summer school at the University of Vermont, gave a recital recently in Howard Relief Hall before a large audience.

VINEYARD HAVEN, MASS.—Ethel Altemus of Philadelphia, pianist, a pupil of Leschetizky, professor of music at Bryn Mawr College, was married here to Louis Reuter of New York. Miss Altemus has frequently been heard with the Philadelphia and Boston orchestras.

INDIAN NECK, CONN.—Morning concerts at the Montovese House by a women's orchestra have been a source of great pleasure. The players are Ruth Williams, violinist; Christine Adams, cellist, and Miss Johnson, pianist and vocalist. All are students at Smith College.

SEATTLE, WASH.—Linnie Love, soprano, and Lorna Lee, contralto, entertained a large and enthusiastic audience at the regular Friday night concerts recently given at the Armory. The Misses Love and Lee have sung before thousands of service men since the beginning of the war.

ASBURY PARK, N. J.—Mme. Anna E. Ziegler of the Ziegler Institute of Normal Singing, New York, gave two lectures at her new summer school (Metropolitan School of Music), opened this season in Asbury Park, N. J. The subject of the lectures was "How to Earn a Living by Singing."

ELLIS ISLAND, N. Y.—Eight employees of Oppenheim, Collins & Co. visited the Red Cross Hospital at Ellis Island on Aug. 17 and cheered the convalescing soldiers with music. A. B. Knowles led the singing of popular songs. Those in the party were A. B. Knowles, D. C. Davis, Alfred Warsaw, Mrs. Asch, Mrs. Ashley, Miss Clancey, Miss Kalas and Miss Dunlap.

BURLINGTON, VT.—Marcella Wheeler, soprano, and Anne McLeary, pianist, of New York, members of the summer school at the University of Vermont, gave a recital at Howard Relief Hall Aug. 13, before a large audience. The Music Club of the University of Vermont Summer School gave another of its successful evenings of music recently, including numbers by Mary Black, Dorothy Lawrence, Amy Dean Cram, Gertrude Levin, Messrs. DeCicco, Kent, Vorhies and Alexander, and Prof. John W. Nichols of New York.

PORTLAND, ORE.—An interesting recital was recently given by Dent Mowery to his students of harmony and piano. The program consisted of seven original piano numbers composed by Mr. Mowery during the past season. Mrs. Donald Lamont has been appointed contralto of Trinity Episcopal choir.

SOUTHAMPTON, L. I.—An unusual entertainment, comprising several musical numbers, was recently given at the Meadow Club for the benefit of the men at the naval air station and the naval reserve base at Montauk. The program began with "The Star-Spangled Banner," sung by Blanche Duffield of the Metropolitan Opera Company.

OCEAN CITY, N. J.—Daily concerts by the Ocean City Symphony Orchestra attract large audiences to the City Music Pavilion. The orchestra is under the leadership of John K. Witzemann, former first violin in the Philadelphia Orchestra, and a number of the orchestra's members are included in its personnel. Otto Henneberg is assistant conductor.

DENVER, COL.—The Tabernacle Choir resumes its rehearsals shortly. It has received considerable new music by such composers as Elgar, Loeffler and others during the past year. Professor Lund, the director, reports successful mastery by the choir of difficult works, including twenty-six anthems and choruses from "Elijah." The work will be continued through the coming fall and winter, when it is proposed to have the choir sing in the capitals of adjoining States.

SAN FRANCISCO, CAL.—Homer Henly was the soloist at the Lemare organ recital on Sunday evening, Aug. 11; his songs being "God Be with Our Boys Tonight" and the "Pagliacci" Prologue, which he sang in English. He was much appreciated by the large audience. Mr. Lemare gave as his offerings Handel's "Largo" and Schumann's "Träumerei" (by request), the Bach A Minor Prelude and Fugue, Dvorak's "Carneval" and his own symphonic poem, "From the West."

WORCESTER, MASS.—Arrangements have been begun toward organizing an immense children's chorus in Worcester. It is confidently expected that here will be about 3000 boys and girls in this choral body and plans have already been made for first rehearsals. The children will be drilled particularly in songs of patriotism. Edward D. Cunningham, one of Worcester's well-known singers, is giving the plan his active support and expects to see it work so well that at the close of the war, Worcester's soldiers returning home will be greeted by a mighty chorus of children's voices blending in the refrain of "Home Again."

NEW HAVEN, CONN.—A piano recital was enjoyed by the parents and friends of the pupils of Mary Celestine Devlin recently at her home in Branford. Assisting Miss Devlin was Loretta Cannon Yates of West Haven, who gave several soprano solos. Others taking part in the program were Molly Abeshouse, Cornelius Driscoll, Rebecca Presser, Philip Kirby, Ida Pincus, Gladys Gell, Thomas Connolly, Sadie Abeshouse, Margaret Blake, Anne Toole, Francis McGowan, Helen Fisk, Marion McKenon, Anna Williams, Bessie Russian, Marion Toole and Kathryn Fitzgerald.

BRISTOL, CONN.—The organization of the Bristol Brass Company's Band of thirty-five pieces early in the spring by E. M. Stanley, superintendent of welfare, has given this city another band of note. Albert F. Rockwell, president of the company, recently made an appropriation of \$1,500 for its maintenance and instructed Mr. Stanley to have a series of concerts begun at once on Sunday afternoons at the new band stand in Rockwell Park. The first concert was held on Aug. 8. An excellent program was arranged by the leader and director, Thomas Fisher.

BURLINGTON, VT.—The fourth musicale given under the direction of Mr. and Mrs. George Wilder of this city at the Y. M. C. A. hut at Fort Ethan Allen was given Aug. 2 before another capacity house. Those who appeared were Helene Smith, pianist; Marion Dagles, soprano; Ruth MacMurphy, mezzo-soprano; Louise Canton, soprano; Jennie Schnekker, pianist; Minnie Schneller, pianist; Rose McCarry, soprano; Leona Wardner, soprano; Roselle Villemaier, Irene O'Brien, Simon Hanson and George H. Wilder, flautists. Mrs. Wilder, contralto, and Kathryn Gutchell of the faculty of the Emma Willard Conservatory of Music at Troy, N. Y., also participated.

'LIBERTY SINGS' STIR IMMENSE THROGS

Hoxie Leads Event at Park in Philadelphia—15,000 Attend the Concert

PHILADELPHIA, PA., Aug. 21.—The Liberty Sing reached the zenith of its achievement last Sunday. Since "singing to win the war" became a slogan bearing the stamp of the United States Government in this city a few weeks ago, scores of sings have been staged in various places under decidedly varied circumstances. Thousands have enlisted in the movement. But the history of the movement, brief yet brilliant as it is, shows nothing that can equal the two sings that were held at Hunting Park and Asbury Lake, Oak Lane, last Sunday afternoon and evening.

"In these events," said Courtenay Baylor, director of the Liberty Sing Commission, "the Liberty Sing has become one hundred per cent efficient. I wish that every man who believes in the power of music could have attended them and been thrilled by the spiritual forces that played over the audiences, totaling more than 15,000 persons, in attendance at these events."

The significance of both sings, according to the Government experts who witnessed them, lay in the extraordinary fashion in which the audience entered into the spirit of the occasion. When Albert N. Hoxie, song leader at the Philadelphia Navy Yard, stepped upon the conductor's platform at Huntington Park he was immediately accorded a cheer of recognition.

The crowd, as the vernacular goes, was "with him." It soon was as responsive to his will as a sensitive instrument. Mr. Hoxie gradually induced his audience to take the program under its own direction as he skillfully guided and directed its restless energies from the platform.

BOSTON BAND MUSIC APPEALS

Hundreds Stand on Common During Two-Hour Concert—Hear Mrs. Beach in Benefit Concert

BOSTON, MASS., Aug. 19.—Emil Mollenhauer, the well-known conductor of the Handel and Haydn Society, the Apollo Club and other musical organizations in Greater Boston, is this summer leading the Boston Band, which is giving several of the Sunday concerts on the Common, as planned by the Music Commission. Conductor Mollenhauer's program this week ranged from Saint-Saëns to Victor Herbert, with the usual popular war songs for encores, and the national airs of all the Allies for the finale.

Hundreds of people stood attentively during the whole two hours of this concert, as they have done on the other Sundays, thereby giving proof of a genuine desire for good music. Now that the authorities realize the pleasure and benefit in good band concerts, it is to be hoped that they will continue the good work by providing enough benches so that the public may enjoy the music without having to undergo the fatigue of standing for two solid hours.

Mrs. H. H. A. Beach, the composer and pianist, assisted by Mrs. Lafayette Goodbar, soprano, gave a concert last Thursday, at the summer home of Mrs. S. J. Mixer in Swampscott, in aid of the emergency war relief. The program consisted entirely of music by composers of the Allied countries.

LEO TROOSTWYK, OF YALE SCHOOL, NOW AN ARMY LEADER



Leo Troostwyk, instructor of cello at the Yale School of Music for the past five years, is now assistant bandmaster of the 113th Field Artillery Band, and in that capacity is pictured doing his best over there to keep up with matters musical. He has sent the sketch to MUSICAL AMERICA, with kindest regards from Sergeant Leo Troostwyk.

REVIVE MASCAGNI OPERA

Milan Welcomes "William Radcliffe" with Paoli in Title Role

Milan, July 20, 1918

Twenty-three years after its first performance in Milan at La Scala, Mascagni's opera, "William Radcliffe," which he began composing while still a student at the Conservatorium, was given on July 18, with Mascagni himself conducting. The difficulty in obtaining a tenor for the very arduous rôle has been the main cause of its being shelved all these years. For the production we are indebted to Antonio Paoli, the great Spanish tenor who made a phenomenal success last winter, after many months' absence from the opera stage, as *Othello* at the De Verme Theater here. His success in "William Radcliffe" this year was less. What a fine voice he has; it is a pleasure to listen to his perfect delivery. He is a real exponent of the old school so called.

Seasons of opera are announced for La Scala in September and at the Lirico Theater a little later. Serafin and Marcheroni are to conduct the Scala performances and Mascagni those of the Lirico. The operas to be given at La Scala are Rossini's "Moses," "Don Pasquale," "Mefistofele," "Aida," "Incantesimo" of Maestro Favara, "La Wally," "Ghismondo" of Renzo Bianchi, "L'Nave" of Montezzi. The artists will be Rosina Storchio, Russ. Mazzoleni, Rakowzka, Di Giovanni, De Angelis, Gigli Grassi, Cigada and others not yet written up. The repertory at the Lirico will probably be "Aida," "Butterfly," "Othello," "Loreley," "Traviata," "Lombardi," "Radcliffe" and "Gioconda." Signor Oreste Paoli, the most enterprising impresario in Italy, is managing this season; the alone guarantees a successful season.

E. HERBERT CESARI.

ALLENTOWN, PA.—The famous French band, under the leadership of Captain Gabriel Pares, gave two splendid concerts in this city recently. In the afternoon the men at Camp Crane heard the band, and as a return for the many favors extended to the players by the citizens of Allentown, arrangements were made for the band to give a concert in the evening in West Park, which was heard by fully 10,000 persons. From the first number, the overture to "William Tell," there was one continuous round of applause throughout the entire program.

LAKE PLACID, N. Y.—A unique concert was given here on Aug. 18, one of whose features consisted in the appearance of Victor Herbert as cellist for the first time in twenty years. Mr. Herbert also played accompaniments for George Hamlin, the tenor, who sang songs written by Samuel Lover, the English novelist, Mr. Herbert's grandfather.

COMMUNITY FORCES UNITE IN GLOUCESTER PAGEANT

Greek Harvest Festival Alive with Color, and Music of the French School—Chorus Supports Orchestra, Conducted by Boston Composer.

EAST GLOUCESTER, MASS., Aug. 13.—If further proof was still needed of the benefit and inspiration in community art, it was amply given this week in the Greek Harvest Festival, in which over 200 men, women and children of the town and summer colony participated. The pageant was one of a series of performances given under the auspices of the recently formed Community Theater Association. The executive committee included Louis Kronberg, chairman, and Lucy Conant, both Boston artists; Percy Lee Atherton, composer, also of Boston; Liliac MacLane, the New York dancer, and Mr. and Mrs. W. E. Atwood, on whose estate the pageant took place.

Greek mythology has always been an inexhaustible source of dramatic material for plays, masques, pantomimes and dances. But for writers and decorators the Greek ideal has always seemed to be a severely classic one, and the tradition that the Greeks never wore anything but white or the palest of tinted togas has resulted in a great similarity between all Greek productions, and a rather cold and formal beauty which has become increasingly monotonous. All praise, therefore, to the artists at Gloucester who at last had the courage and originality to give us a Greece vibrant with beautiful color and alive with natural and spontaneous movement.

The Greek Harvest Festival, on the Gloucester Moors, was a revelation of the new and stimulating possibilities in the outdoor pageant when the action and color scheme are both designed by an artist having dramatic ability coupled with the highest color sense. The Russian Ballet showed us the stage through the artist's eyes, where before we had seen it through the eyes of the conventional scene painter, stage carpenter and costume maker. The experimental theaters all over the country were quick to learn the lesson, and the time is not far off when the stage settings of only a few years ago will seem as antiquated as the costumes of the Victorian period. To carry this artistic advance from the indoor theater to the open-air stage was but another step, and, in the Gloucester pageant, it was a perfectly natural step, for the author of the scenario and the designer of the costumes and color effects was Lucy Conant, a Boston artist of established reputation, who for several years has given a large share of her time to the designing of original and colorful settings for "little theaters."

Here, then, were no costumes hastily put together after hurried trips to department stores, and reluctant compromises between colors desired and colors in stock. The Greek maidens in the Harvest Festival wore as beautiful shades of blue, rose and yellow as Miss Conant would have used if she had been painting the scene ideally upon canvas; and beyond the dreams of canvases were warrior maidens in veils, shaded from pale amber to deep flame color, rippling in the breeze and flaming in the mellow rays of the setting sun. To achieve such effects meant the special dyeing of every single costume, not only once but often with a series of shades, and this the producers unhesitatingly did, the greater part of the work, indeed, being done by the designer herself.

In Natural Amphitheater

The stage, built in the hollow of a natural amphitheater on the moors, represented the threshing floor of an ancient Greek village at harvest time, and here groups of flower maidens, children, pipers, flail dancers, warriors and

Spartan youths danced with the joy and freedom of youths and maidens come to life out of old Greek friezes.

The story of the pageant centered about the legend of Demeter and Persephone, but group dances were more numerous than individual episodes, for in community art the co-operation of all is more important than the distinction of a few. However, against the dull green and gray background of the moors, Liliac MacLane, as *Persephone*, with dark hair and floating robe of autumnal orange, inevitably attracted the attention and held it by her graceful and rhythmic dancing. There was an astrologer, too, probably the old Greek ancestor of the *Astrologer* in the "Coq d'Or," played *con amore* by Miss Conant, the versatile director.

No matter how well a pageant is staged, it cannot succeed unless the action is mated with good and appropriate music, and here again the Gloucester artists were fortunate in having the co-operation of Percy Lee Atherton, the well-known composer, who has been identified with the music of Boston's experimental theaters and with the now famous "47 Workshop" at Harvard. Mr. Atherton chose the music for the Harvard



Pipers in the Greek Harvest Festival, Given by the Community Forces of East Gloucester, Mass.

Festival from the works of the French school from Rameau to Delibes; but so skillfully were the numbers arranged that the musical unit was unbroken, and no conflict of style was felt in the combination of the old and newer music.

Michael Kasanoff was solo violinist in the orchestra, and William Stansfield, the Washington organist, played the piano. In addition to the orchestra, there was a chorus of choir boys and girls from the local churches.

If there were any carping critics in the audience to suspect that historical accuracy had been violated, they were silenced by reading that the producers had the assistance of a professor of archaeology from Johns Hopkins, and a professor of Greek from Brown University. Many of the groupings and poses were, in fact, taken directly from old Greek frescoes.

The pageant was for the benefit of several war funds. C. R.

SAN FRANCISCANS HEAR REPETITION OF "ORPHEUS"

Gluck Work Heard by Capacity Audience at Tivoli Theater—Sixty-third Regiment's "Sing-Song"

SAN FRANCISCO, CAL., Aug. 12.—"Orpheus," the Gluck opera presented so successfully at the Greek Theater in Berkeley two weeks ago, aroused such a demand for a repetition in San Francisco as to fill the Tivoli Theater on Sunday morning, Aug. 11. Selby C. Oppenheimer managed the business details. With an augmented orchestra, conducted by Paul Steindorff, a chorus of over sixty voices and the original splendid cast, the performance, notwithstanding the lack of some of the effects of the beautiful environment of the Greek Theater, was one of the most delightful ever witnessed in San Francisco. Lydia Sturtevant, the *Orpheus*, not only sang, but acted the part superbly. Loisa Patterson Wessitsh was an ideal *Eurydice*, while her singing was, as always, a delight. Anna Young was a charming surprise as *Amour*. While still a pupil of one of the local teachers, she displayed a voice and method which won her immediate recognition, while her portrayal of the part was captivating. The dancing of Ruth St. Denis was splendid, while the ballet, trained by Anita Peters Wright, completed the excellent ensemble.

The review of the Sixty-third Regiment, U. S. Infantry, prior to its leaving the Presidio last week was witnessed by a large number, who expressed their surprise and pleasure over the splendid singing of these 3700 soldiers ready to go "over there." This was the first regiment of full war strength to be reviewed here since the outbreak of the war and it was, therefore, of special interest. After marching past the reviewing stand to the music of its splendid band, the entire regiment lined up and, under the leadership of Sergeant Conley (who, by the way, has a fine baritone voice), gave a "sing-song." There was not a discordant note. Among the songs were the "Marseillaise" (in French), "It's a Long Way to Berlin," "When We Come Back Home" and "Over There," the latter number being varied with a whistling chorus of "Dixie." If anyone doubts the singing ability of our troops they should sit in the writer's window and hear them. E. M. B.

BELGIUM'S SONG OF LIBERTY

"Brabançonne," Unfamiliar to America as Yet, Breathes Free Spirit

When the United States officially celebrated the birthday of Belgium, it is probable that many of our citizens heard the "Brabançonne," the national anthem of Belgium, for the first time.

However, it no doubt will soon become as familiar to us through the offices of the mechanical piano, as the "Marseillaise" or the "Marcia Reale."

As yet nobody knows the words, and very few people on this side of the water know the tune of the "Brabançonne." It is a folk tune, the origin of which is lost in time. The words have often been changed, the version until recently in use being a fierce defiance of Holland and the House of Orange.



William Morse Rummel

A distinct loss to the musical world is suffered by the death of William Morse Rummel, violinist, who passed away in Denver on Aug. 10, a victim of tuberculosis.

Mr. Rummel, who was known throughout the country as a violinist, belongs to a family which since the eighteenth century has produced musicians. His father was Franz Rummel, a celebrated pianist, and his mother was Lena Morse Rummel, daughter of Samuel B. Morse, inventor of the telegraph.

William Morse Rummel was born in Berlin, thirty-six years ago. He came to America when a young man, returning to Germany to study music; he spent some time in Belgium pursuing his studies. Several years ago he returned to America, going to Rochester, N. Y., to live. There he was instructor of violin at the Institute of Musical Art. He made several extensive tours through the United States, one of them with Mme. Nordica. Last spring he went to Colorado in an endeavor to regain his health.

Mr. Rummel's mother is now living in Paris. His brother is Walter Rummel, the renowned composer, who is also liv-

Alice Nielsen and Ganz Appear in Recital in Adirondacks

NAPLES, ME., Aug. 17.—Alice Nielsen, the soprano, joined with Rudolph Ganz, the pianist, in giving a recital at the beautiful studio of Mr. Ganz on the shores of Long Lake last Wednesday evening.

The joint recital was for the purpose of raising funds to purchase talking machines and records for one of the army convalescent hospitals. The studio was tastefully decorated and the grounds about the building were beautified with Japanese lanterns. The sum of \$216 was raised, the attendance including all of the music colony at Naples and Harrison.



William Morse Rummel, Who Died in Denver Recently

ing in Paris, and who has converted his house into a *vestaire* for needy French musicians.

Jacob Pelarz

In the casualty list sent from Washington on Aug. 11 appears the name of Jacob Pelarz, musician, of Pittsfield, Mass., killed in action.

Now Singing in France for the Allies under Y. M. C. A. Auspices

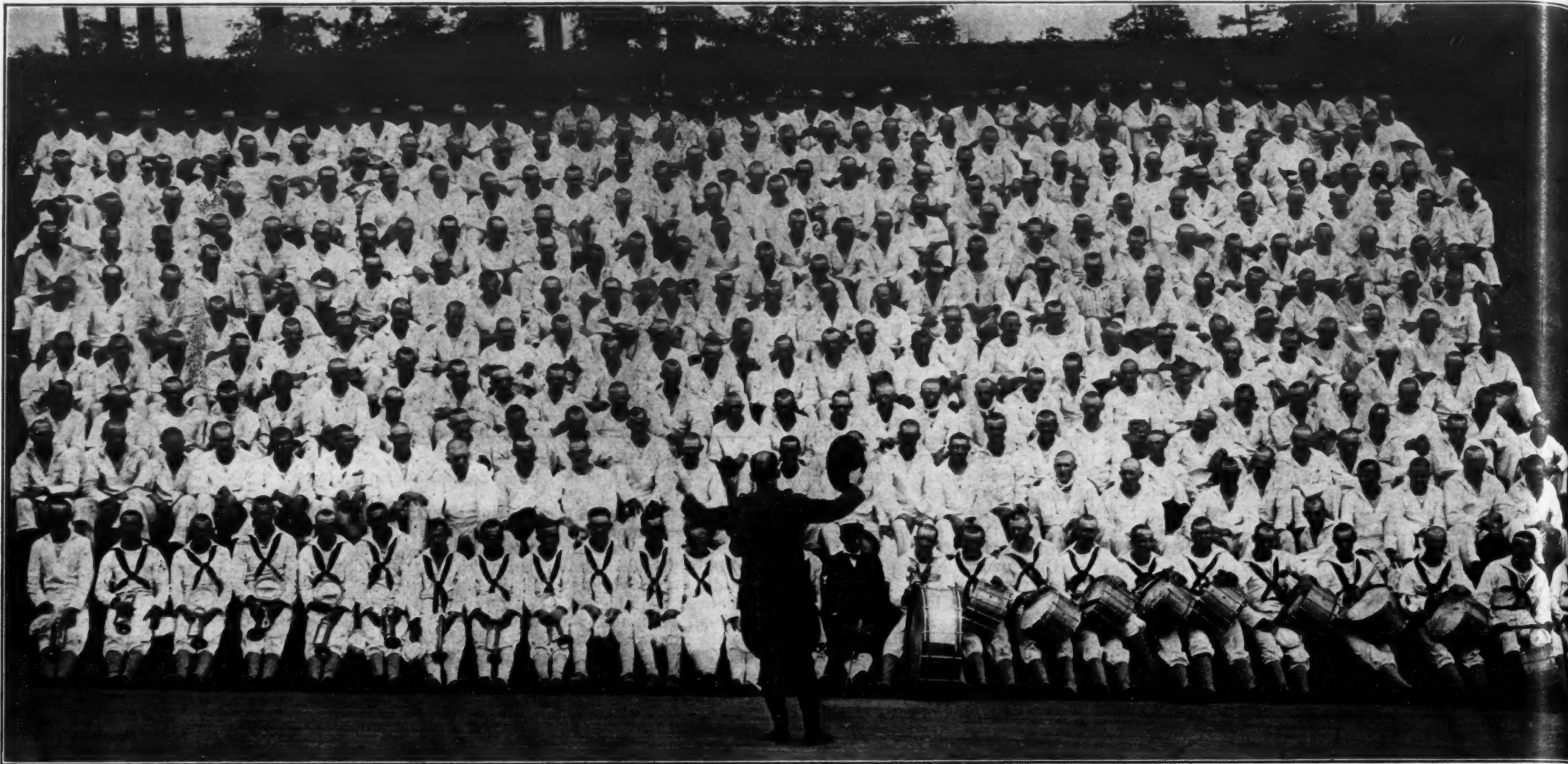
JAMES STANLEY

AMERICAN BASSO

Concert and Oratorio

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Sailors' Band and Chorus Play Big Part in Seattle Carnival



SEATTLE, WASH., Aug. 12—At the great carnival and pageant held in Seattle recently, which made a record for excellence of work on the part of the producers and for enthusiasm on the part of the thousands who saw and heard, a prominent part was liberally played by the Consolidated Navy Band, of 100 pieces, conducted by D. Maro. The Sailors' Chorus of 2000 men, directed with splendid effect by

Montgomery Lynch, song leader at the Training Station, was equally important in bringing about the tremendous success of the musical programs.

A photograph was taken of a section of these two organizations, in the camp of the University of Washington, where is located the U. S. Naval Training Station. In the center, seated, is Mr. Maro, the conductor of the Navy Band, and standing also in the center, is Mr. Lynch, the song leader.

Sees Next Season As Unusually Prosperous Musical Year

Managerial Survey of Territory East of the Rockies Shows That Conditions Are Greatly Improved Over Former Times

THAT the musical situation is most encouraging throughout the country is vouched for by Harry W. Bell, representing the Loudon Charlton Management on the road. Mr. Bell has just returned from a four months' tour, which embraced most of the territory east of the Rockies, and is very enthusiastic with the improved conditions over former seasons, and as this concludes his twenty-sixth year of "seeing America first," his opinion is worthy of consideration.

In a talk with Mr. Bell recently he says: "I have never found local managers, club committees and colleges more sanguine or more determined in their efforts to supply their patrons with the very best artists available, and seemingly with less regard to fees than ever before. In cities where 'courses' have been formed, and this is now becoming the general rule, I found them better balanced and stronger than for any previous season, and in most places an additional number has been added without advancing the cost of the 'course' ticket to the subscriber. Increased patronage is the answer. This improved condition was especially noticeable in the Middle and Western States, which certainly has a big lead over the self-styled cultured East in good music.

"In the smaller cities throughout Ohio, Indiana, Illinois, Iowa and Nebraska, cities of fifteen to fifty thousand inhab-

itants, where in times past the engaging of one celebrated artist at a cost of eight hundred to a thousand dollars was looked upon as a great adventure and a still greater venture by the executive committee of the local music club, they now have no hesitancy in contracting a complete series made up of at least five important numbers aggregating several thousand dollars, an amount that would have caused the sudden demise of the entire E. C. if tendered to them in the ante-bellum days when music in these cities was considered a luxury, only for the idle rich and the semi-intelligent student seeking a career.

"The most conclusive argument for present improved conditions is the fact that in many places where 'courses' have been in vogue for a few years the public has been educated to the point that in securing choice reservations there exists an element of the 'survival of the fittest,' with the result that as soon as the 'series' is announced there is a deluge of mail orders for choice locations, which in many cases is sufficient to cover the entire cost of the artist's guarantee, even before the names of the artists are announced. Take Wilkes-Barre and Reading, Pa. I visited these cities early in April and was informed by Mr. Long and Mr. Haage, respective managers of these progressive cities, that their 'courses' had been completely sold by mail orders, and neither of them had as yet announced the artists. The evidence adduced by

coming in contact with several such cities as mentioned further convinces me that the bad musical town does not exist. 'There ain't no such animile.' They are like the Irishman's opinion of whiskey. 'There may be some better than others, but none is bad.' Some are injured by a surplus crop of local impresarios, who, inspired by observing the apparent success of the pioneer, jump his rightful claim, and buy any 'course' offered them through lack of knowledge of what is best suited for their particular city, get stung on the first number or the second, or both, cancel the balance of the series, and condemn the 'home town' as a dead one.

Avoiding Competition

"Some cities with plenty of push and civic pride, combined with unusual interest in the course of music, are able to 'carry on' giving their public three or four excellent series of events, each under a different management. Still, it seems to me that some of these impresarios who are dabbling with concerts could increase their incomes and enlarge their field of endeavor, and at the same time confer a manifold blessing to their fellow man by avoiding the competition in the overworked city and seek new fields in some nearby smaller city where there is an abundance of virgin soil.

"Take Duluth, Minn. There are four healthy courses under way there now and the season is still young. Would it not be better if one or two of these managers sought new fields in other nearby cities where there is a dearth of music? Near the city above mentioned there is another prosperous though smaller city of about

thirty thousand souls, and others imported before the war. This city is Gomorrah as far as music is concerned. I interviewed the manager of its leading music store on local music conditions. The result can perhaps be described better in his own vernacular: 'No, son' (I exempt from the latest draft proclamation). 'This ain't much of a town for music. We haven't had any good tales here since the Hi Henry Minstrels with their silver cornet band in the fall of '16. Three years ago I tried to fetch a symphony orchestra from Minneapolis, but after working three weeks I could only collect \$87, so had to write the manager that he needn't come unless he wanted to, and guess he didn't want to, for they never showed up.' (Wendell Heighton, please write.) It seems to me that this would be a good city for some of these self-styled philanthropic impresarios to do some real pioneer work in, and without doubt in a few years this city would be classed along with the Readings and Wilkes-Barres. Selah!

"There is one great boon which I believe the war will bring to America, and that is the recognition of its own artists. I found in many places that the demand for American artists was imperative. Many clubs, some colleges and a few managers would sign contracts only for genuine native American talent. This without doubt entirely due to patriotic sentiments and may die out after peace has been declared, still it will give a chance to the American artist, who has been kept more or less in the background by the demand for foreign talent because there was an 'ski' at the finish of an unpronounceable name."

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